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ABSTRACT

This 2-section guide covers both professionally-produced documentaries for a general viewing audience and footage produced by researchers for their own viewing in data collection and analysis. The first section, which focuses on edited documentaries, includes information on how documentaries are produced and on usefulness and realism, a catalog of edited documentaries about schools, and advice on showing and discussing the documentary with an audience. The second section discusses the production and use of research documents, approaches and purposes, and how to present research footage to audiences. An annotated bibliography and a short list of research projects are included. Five main topics are interspersed throughout the guide: (1) issues in making and showing footage for effective teaching in research and staff development; (2) viewers' perspectives and expectations; (3) points of access to networks of documentary film products, distributors, and researchers who use audiovisual documents; (4) an introduction to basic intellectual sources, especially in the research literature; and (5) consumer protection information about unintentional and intentional distortion and about ethical problems in the production and use of commercial and research footage. (LMM)

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For:

Teachers
Administrators
Policy Makers
Reseachers
In-Service Trainers

SIGHTS AND SOUNDS OF LIFE IN SCHOOLS:

A Resource Guide to Film and Videotape for Research and Education

By
Frederick Erickson
and
Jan Wilson

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0.1 INTRODUCTION

0.11 *Purposes of the Handbook*

This handbook is a consumer's guide to various uses of films and videotapes about everyday life in American schools. It is also something of a producer's guide, in that as we discuss how audiovisual documents are made, advertised, shown, and learned from, we make some suggestions for changes in current ways of (1) making films and tapes, (2) describing them in writing, and (3) showing and discussing them with audiences. The aim of these changes is to help make documents of everyday life in schools more useful to teachers, administrators, inservice training staff, policy-makers, and researchers in education.

Today nationally and internationally, there is increasing interest in documents of everyday life in schools; in written case studies and in audiovisual ones. Practitioners and researchers alike are coming to realize that the multilayered complexity of everyday life in schools presents teachers and administrators with very complex contexts of decision in which they must and do take action and solve problems. The contexts are continually shifting from moment to moment. Their dynamic quality and their particularity—the specific circumstances of everyday life in which school people must act in the "real time" of the school day, week, and year—are not adequately captured in the experimental and quasi-experimental approaches to educational research and evaluation that have been the classic methods employed in educational research and development efforts in the United States.

Case studies, perhaps especially audiovisual documentary ones, can help us get closer to the action of life in schools. But being close, in and of itself, may not help us develop new insights. Audiovisual documents are not automatically useful, either to practitioners or to researchers. Viewers approach these documents with purposes and points of view, with customary ways of viewing and interpreting media. The documents themselves are typically made and typically shown in certain ways. We need to be less romantically naive about using audiovisual documents to get "closer" to "reality." We need to understand more, to develop a more critical awareness, in order to know how to make more effective use of professionally produced audiovisual documents, or how to produce home-made documents for ourselves as practitioners and researchers who seek to inquire about and learn from everyday life in educational settings.

The handbook was originally conceived as a "Whole Earth Catalogue" for those interested in using and making audiovisual documents for staff development and for research in schools. There was need for a single volume that would give readers an introduction to basic issues and would point readers to further information sources and to networks of institutions and people. These would be resources the reader could use to gain more complete knowledge of issues that necessarily could only be sketched in broad strokes in an introductory discussion. There was also a need for an overview of matters to be considered in planning and writing proposals for projects of research or staff development.

These needs were first identified by Fritz Mulhauser and his colleagues in the School Management and Organization Studies Group at the National Institute of Education. They began to wonder why documentary films and videotapes were not used more by school administrators and policy makers in planning. As they started to search for materials for viewing at working conferences, an immediately apparent reason emerged that explained (at least partially) why audiovisual documents of naturally occurring life in schools were being under-used. The reason was simple—it was very difficult to locate these materials. During the search one of the handbook's co-authors (Erickson) was asked to loan research footage for the conference. The idea for a handbook of resources developed through subsequent conversations with Mulhauser. Then the work began, in collaboration with the other co-author, Wilson. Five main topics emerged as we developed the handbook to emphasize issues involved in the usefulness of audiovisual materials.

1. Discussion of logistical, ethical, and substantive issues in making and showing footage for effective teaching in staff development and for research.
2. Perspectives and expectations that viewers bring to viewing films and videotapes.
3. Points of access to networks of documentary film products, distributors, and researchers who use audiovisual documents.
4. An introduction to basic intellectual sources, especially in research literature.
5. "Consumer protection" information about unintentional and intentional distortion and about ethical problems in the production and use of commercial footage and research footage.

These main topics are interspersed through the handbook's two major sections; the first section on professionally produced documentaries directed toward a general viewing audience and the second section on footage produced by researchers for their own viewing in the collection and analysis of data.

In addition, there was a need to discuss all these topics, in a single place, in relatively plain English.

Little has been written on these issues. What has been written is found in a variety of places, and requires knowledge of a variety of technical vocabularies that the beginner is not likely to possess.

We deliberately avoided two topics; the specific equipment used in producing audiovisual materials, and the specific research procedures used in analyzing them. The topic of equipment was addressed only generically. Specific brands, models, and systems were not mentioned, for the most part, because of the rapidity with which media equipment is being developed. The reader is advised to consult producers or researchers listed in the handbook for information on the current state of the art in equipment. The topic of research data analysis procedures was also avoided; these are specific to the particular kind of research issue being addressed. Indeed, substantive issues of research received relatively slight attention in the handbook. This was consistent with our aim only to open up discussion of only the most generic issues, so that the handbook would be useful to the broadest possible range of researchers and practitioners. For consultation on relationships between substantive research questions and specific procedures of data analysis, the reader is advised to contact researchers from the projects listed in the handbook and to contact authors of items in the annotated bibliography.

If you are currently doing research using audiovisual documents and would like to be listed in a subsequent edition of this handbook, please (1) fill out the form on the last page of the handbook, (2) attach a description of your project in the standard format used for our project listings, and (3) mail both to the address on the form.

Finally, a note of irony and exhortation. This work was inspired by those interested in school management, considering schools as wholes and looking broadly at school-system relationships across various governmental levels, from the local school building to the state and federal government. Given that initial interest, it may seem odd that most of the documentary films and most of the research footage discussed was shot in a single classroom, with a single teacher, and only rarely with a school administrator or parent involved. For the research discussed, this may be because the authors' own professional network focuses most centrally on research on classroom teaching. But it also seems that most funded educational research using film or tape has focused on the school classroom. This is certainly true for the professionally produced film documentaries. Our search through networks of distributors was broad enough to determine that films about classroom events are the most typical kind of documentary that shows naturally occurring everyday life in schools. Both for the research community and for those who fund documentary films on schools, the classroom seems to be the intuitively natural focal scene, or unit of analysis.

Clearly there is a need to use audiovisual documentation to look more broadly at everyday life in schools and school communities; to trace relationships of influence and constraint across system levels in educational institutions and between educational institutions and the various networks and interest groups with which they interact. We hope that readers of this handbook will be stimulated toward new visions of more comprehensive kinds of audiovisual documentation and analysis that can be done and made use of in the future.

Frederick Erickson

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Teaching

0.12 *The Authors*

FREDERICK ERICKSON is Professor of Education and Medicine, and Adjunct Professor of Anthropology at Michigan State University, where he is also a Senior Researcher in the Institute for Research on Teaching. He is a member of a network of researchers who have developed many of the methods of audiovisual documentation and analysis for research purposes that are discussed in this handbook. He has taught at the University of Illinois and at Harvard University, and in 1976 was the President of the Council on Anthropology and Education, a member organization of the American Anthropological Association. He is the co-author, with Jeffrey Shultz, of *The Counselor as Gatekeeper: Social Interaction in Interviews* (Academic Press, 1982); a microanalytic film study of inter-ethnic and inter-racial relations in junior college academic advisory interviews. Erickson was primarily responsible for the second section of this handbook, which deals with research uses of audiovisual documentation including the annotated bibliography.

JAN WILSON graduated *magna cum laude* from Radcliffe College. As an undergraduate anthropology major she began study with Frederick Erickson and continued on to receive an Ed.M. from the Harvard Graduate School of Education in 1978. She has participated in a variety of videotape documentary projects, both on a free-lance basis and as an employee of WGBH, the Boston area public television station. She has also been a media specialist in the education division of the Boston Museum of Fine Arts, and has been a licensed projectionist of commercial films. Wilson was primarily responsible for the first section of the handbook, which deals with documentary filmmaking, including the short catalogue of films.

0.13 *Acknowledgements*

Support for preparing and printing this handbook was provided by Fritz Mulhauser, of the School Management and Organization Studies Group at the National Institute of Education, and by Marjorie Martus of the Ford Foundation. Their assistance is gratefully acknowledged.

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Students at the Harvard Graduate School of Education and classroom teachers from the Boston area participated in the pilot research study reported here, and to them thanks is given anonymously. The Education Development Center (EDC) in Newton, Massachusetts generously made available to us at no charge partially edited footage and finished films for use in our study. We also interviewed members of the EDC film production staff.

Thanks are also due, for editorial suggestions, to Janet Eaton, Associate Editor of the Institute for Research on Teaching. Finally, we are grateful to Mary Mowry for careful final typing of a complicated manuscript.

I—EDITED DOCUMENTARIES

1.1 TRICKS OF THE TRADE: HOW EDITED DOCUMENTARIES ARE PRODUCED

1.11 *Basic Concepts*

The process of producing or creating a documentary is based on the possibility of preserving a record of actual happenings by means of the technology of film and videotape. What happens in everyday social life can be described as a *behavior stream* in space and across time. Filming involves sampling—choosing to record only some events—and in so doing, reducing the complexity and diversity of the naturally occurring behavior stream, in which many different things happen at each moment.

To describe the filmmaking process we will use the following terms:

1. *Camera shot*—The camera shot or "take" is a continuous strip of film operationally defined as the film exposed between the time the camera is started and stopped.
2. *Editing shot*—The editing shot is a piece of the camera shot with unwanted pieces cut out.
3. *Editing* is the process of selecting and sequencing editing shots.

1.12 *Shooting Techniques*

The most minimal filmmaking procedure is the production of continuous camera shots that are limited in time only by the length of the reel of film or videotape. There are three ways in which a record of the complete behavior stream is inherently incomplete—modified or distorted by the recording procedure. First, there is the limitation of time sampling—the recording device must be turned on and off at discrete points. Once on, the device can only record as long as the reel of tape or film lasts. Second, there is a limitation of sensory modality—film and tape media are only capable of preserving an audio and a visual record—not olfactory or kinesthetic experiences, as in firsthand observation. Third, the camera lens limits the angle of view that is possible in any location. There is a trade-off between the amount of the spatial area that is included in the angle of view, clarity of focus, and detail. It is impossible for any camera to record an entire area. While a wide-angle shot would record what was happening across a wide visual field, a more tightly framed shot would provide a record of greater clarity, albeit within a narrow visual field.

The dilemma presented by these alternatives can be minimized (but not eliminated) by using multiple stationary cameras and/or roving cameras that are carried by hand. Sound recording presents similar problems.

In edited documentaries the decision of what to shoot (camera shots) is based on several factors:

1. What the film is about.
2. What's boring and what's interesting.
3. What's aesthetically pleasing.
4. What's possible to shoot.
5. Political concerns (e.g., including shots of token minority children to show that a classroom is integrated).

Camera shots vary in width (wide-medium-closeup), in whether the framing and *focus* changes during the show or not (still, zoom in or out, dolly in or out, move the whole camera backward or forward), pan (sweep horizontally from left to right or vice versa), or tilt (change vertical angle). In documentary-style shooting, it is important for the camera-person to get a variety of these shots.

From the original footage containing all the camera shots, the editor selects editing shots that (s)he can splice together in sequence to create the final film or tape. The selection criteria are essentially the same as those used in shooting, with the additional criterion of (1) selecting shots that are technically as good as possible, and (2) selecting shots that "cut" (edit) well together.

1.13 *Editing Techniques*

The simplest type of edit that one can use to produce a film or tape is to select a strip of film resulting from a single camera shot and then cut off the parts before the beginning and after the end of the action you want to show in the final product. A more complicated edit might consist of splicing two or more strips of film together from the same camera shot while preserving their original sequence in time. This is a way of cutting out undesirable footage in between the strips you want to keep in the film. In a still more complicated edit, the editor will arrange the editing shots so that their sequence in film time is different from their original sequence in real time. This process can be refined ad infinitum until what appears in the edited film or tape will bear little or no resemblance to the sequence and duration of action in the original behavior stream. Furthermore, many films and tapes are composed of strips of footage that are derived from camera shots taken of many behavior streams, in many settings, at many different times. Also, the sound that accompanies an edited film or tape can be either synchronous (recorded at the same time as the picture) or non-sync. It is common to create the appearance of continuous action, by using real time sound (traffic noise, school playground noise) with pictures that were not recorded at the same time.

1.14 *Edited Film or Tape as Interpretive Accounts*

You can easily see from this brief overview of the production process that there is a vast difference between the original behavior stream and a film or videotape that is produced from recordings of small segments of what actually was happening.

It is important to keep in mind that any kind of documentary is essentially a case study. No documentary case study, whether reported through the medium of print or through an audiovisual medium, is a full account of what actually happened in everyday life. All case studies are highly selective accounts, and any selection from life reduces its complexity and involves an interpretive point of view. Selection of what is to be included in the account focuses the attention of the viewer or reader on what the film editor or writer considers to be the key aspects of the happenings portrayed. The key aspects are foregrounded, while other aspects are backgrounded. In the written case study, this is done through variation in descriptive scope, detail, and emphasis. It is done in the audiovisual document by variation in camera angles, framing, pointing of the microphone, and in the cutting and sequencing of the shots. What is judged salient and given emphasis in the document depends on the editor's descriptive theory of the events being described. In edited documentaries editorial selection points the viewer directly to the main message of the film or tape and to interpretive patterns for viewing and for reflecting on what is there to be seen and heard. Having one's visual and auditory attention directed one way or another is an intrinsic part of the experience of viewing edited documents.

1.15 *Comparing Edited Documents with Unedited or Research Footage*

As this handbook includes both edited documentaries and research documents, we thought that it might be useful to offer a comparison of the two ways of using film and tape media to record everyday life in educational settings. There are two basic differences between research documents and edited documentaries: (1) the purposes of the producers and (2) the type and amount of editing that takes place.

The usual goal of the researcher is to preserve a segment of everyday life, of a behavior stream, so that (s)he may view and review the record in order to discover what was going on. The researcher assumes that (s)he does not fully understand what was taking place in front of the camera. In contrast, the purpose of the producer is to present or describe something, someone, or someplace to an audience. The assumption is that the maker of the documentary fully understands what has occurred, and that the problem is to describe it clearly for someone else.

The goal of the edited-documentary filmmaker is essentially that of the audiovisual journalist. The producer has selected a subject about which (s)he wishes to inform an audience, as well as to convey an opinion about that subject. As with other commercial media, however, there is a hidden purpose: *to sell the resulting film or tape*. This does not necessarily mean that the only reason for producing documentaries is to make money. In fact, documentaries as opposed to fiction ("feature") films and videotapes (on broadcast television) are notorious for financial failure. Unfortunately, the reality of the business of media production is that it costs a great deal of money (more than $1000/foot of finished film) to produce edited films and tapes. One way of gaining a return on the investment in production costs is to sell or rent the finished product to consumers (audiences). This means that at each stage of the production process the producer must be conscious of what will or will not sell and must make some of his or her decisions accordingly. The bulk of the decisions in audiovisual media production revolve around what is to be selected to appear in the finally edited version of the film or tape.

Research documents and edited documentaries also differ in the type and amount of editing involved in their production. Research footage often consists of a continuous camera shot over the time period of an entire reel of film or tape, which can vary from three minutes for Super 8 film to one hour for videotape. To maximize the amount of material gathered from a behavior stream many researchers employ multiple camera and microphone techniques to provide two or three audiovisual records of what occurred during the same time period. Even in research footage, however, some editing or selection takes place. The camera is turned on and off at particular times, and the camera and microphone, at any given moment, are pointed in one direction rather than another. In edited documentaries, as we have already noted, the process is far more complicated and is a great deal more radical in its elimination of segments of the original behavior stream from the finished film.

There are distinct advantages and disadvantages of both edited documentaries and unedited research footage. The basic advantage of research footage is that it provides the viewer with a minimally distorted document of the reality or behavior stream from which it was derived. It allows the viewer to examine the document and to decide or discover in retrospect what was salient and what was meaningful.

The greatest disadvantage of research footage is that it is a record of everything that occurred in front of the camera and it can be very tedious to watch. There may be a great deal of material that is totally irrelevant to the particular inquiry of a researcher. Furthermore, it is often necessary to view this type of footage repeatedly before one can begin to get a sense of what was happening.

Another disadvantage of research footage is that once one has decided what is important, it may be very difficult actually to see these things on the film or tape. It is quite common for researchers to discover that what they were really interested in was happening farthest away from the camera, or at the side, half in and half out of the shot.

A similar problem often occurs with sound quality. Typically, live classroom or office sound is very loud, confusing, and distorted. In this case advanced technology (wireless microphones) can produce nearly perfect sound; however, many researchers cannot afford these systems. Further difficulty is that the technological sophistication of research footage is often far below what the average television watcher is used to. In research footage the bad shot, the shot without sound, or the five minutes that the shot went out of focus, are not edited away. They are in full view, and may contain crucial information in garbled form.

In contrast, one of the major advantages of highly edited, highly produced documentaries is that for the viewer the technological problems are almost nonexistent. The editor immediately discards shots with poor sound, or with pictures out of focus, or shots that are for some other reason unintelligible. While this makes it easier for the audience to understand a film, it may also make it necessary to eliminate a key occurrence because it was out of focus. Thus, the audience's access to seeing the record of the original behavior stream may be limited by technical considerations. Moreover, shots are often chosen or discarded because of aesthetic considerations. This aspect of the editing selection, however, may serve to make the film more interesting or more entertaining to the audience. That may be crucial to a film that is trying to make a point because it keeps the audience's attention, and if the film is entertaining, then the audience is left with a favorable impression of the experience of having watched the film, which may in turn make the audience more inclined to agree with the point expressed in the film.

Another important feature of edited films and tapes is the juxtaposition of pieces taken from many different behavior streams—from social situations occurring at different times and places in the setting. Given the complexity of educational settings this can be very useful to an audience. For example, a film that seeks to describe a community school can include shots from classrooms, the principal's office, parents' meetings, school committee meetings, and students' homes.

The disadvantage of juxtaposing shots or of including shots from many situations is that one cannot hope to include very much material from any one of the situations. Because of this limitation the particular shots taken from each behavior stream tend to become symbolic as metaphors for what happened. As metaphors, they tend to derive meaning from preconceived notions that are shared both by the filmmakers and the audience. This gives the viewers a biased, if not thoroughly manipulated view of the various behavior streams. The problem here is that the line between the edited shot as metaphor and the edited shot as stereotype is a fine one. It is important to remember when viewing a highly edited film or tape that one is not deciding for one's self what is important. That has already been decided by the editor.

A style of documentary film that became popular in the 1960's is *cinema verité*. This purports to be a spontaneous, "true" account of what actually happens. But in this style, while the action photographed is unrehearsed, there is often a great deal of camera editing. Close-ups and other changes of framing are frequent. Consequently, cinema verité needs to be viewed as reflectively and critically as does any other form of audiovisual documentary.

1.2 USEFULNESS AND REALISM OF EDITED DOCUMENTARIES: SOME FINDINGS AND RECOMMENDATIONS FROM A PILOT STUDY

1.21 *Description of the Study*

We have provided an overview of the procedures by which edited films and tapes are made. The discussion emphasized the selectivity that is inherent in the production process. What are the effects of this selectivity on viewers' perceptions of the finished film? What other factors, in addition to the content of what can be seen and heard in the film itself, seem to influence viewers' opinions of the realism and usefulness of a documentary film that portrays everyday life in schools? These were questions we asked in a small study in which we showed finished films to panels of school teachers and administrators.

In the study we discovered some obvious things—so obvious that they may have been overlooked by producers of documentary films and by those who use these films in preservice and continuing education for school professionals. Attention to some of these obvious points by those whose make and use edited documentaries might make these films more effective as aids to education.

Our most obvious finding is that for a film to be perceived as realistic and useful by educational practitioners it should meet the expectations that viewers bring to the viewing of the film. Given a particular level of experience or familiarity with a subject, and a particular set of goals or purposes, we have notions about what should be included in a set of data in order for these data to be useful to us. Therefore, if an edited film or tape is to be useful to a set of viewers, the viewers and producers should share matching notions of what should be included in the film or tape. Similarly, depending on familiarity or experience with the subject *and* familiarity with the conventions of portrayal in edited films and tapes, we all have notions of what constitutes a "realistic" portrayal of the subject of a documentary film or videotape.

In our study we were interested in identifying some of the specific factors that influenced viewers' definitions of usefulness and realism. The study consisted of four viewing sessions in which we showed films or tapes about teaching or administration to small audiences of teachers and administrators with at least three years of experience. The editing style of the film that we selected ranged from highly to minimally edited.

Before each film we passed out the producers' written description of the film, asked the viewers to read this synopsis and then asked them to write down a problem or problems they thought the film might address. It seemed important to consider the effect of the synopsis because that is the information supplied to the catalogues upon which the consumers of the films base their decisions to rent or purchase the products. The synopsis functions as advertising for the film. It is in the producers' interest to make the description of the film appeal to as wide an audience as possible without making the film seem too general in scope. What the producers say is included in the film or tape is a function of both what is actually in the film and what the producers' notion is of what audiences want in the film. (These two are not necessarily the same, as will become apparent later in our discussion.)

After the viewers had completed their responses to the questions about the synopsis, we showed the film. At the end of the screening, we asked them to respond in writing to a series of questions about (1) the match between their expectations and the film, (2) what they actually "got" from the film, (3) how they thought they might be able to use the film, and (4) whether the film seemed "real" or not. After they had finished the questionnaires, a discussion was conducted by a facilitator whose professional background was similar to the viewers'.

1.22 *Some Results*

The results of the pilot study are by no means conclusive, but we did discover some of the factors that may have affected the viewers' experiences with the films. In one case we found that a primary problem for the viewers was the interpretation of certain words used in the description of the film. In the context of their profession (teaching) those words have very specific meanings. Those same words seemed to have had a different meaning to the writer of the synopsis. This difference in interpretation of key words in the synopsis seem to have caused a mismatch between the viewers' expectations of what they might see in the films and what they actually found. This mismatch in turn may have influenced the teachers to doubt the validity of the classroom events portrayed, since the film did not meet their expectations of what a filmed description of that classroom setting should contain. The editing style of the film (minimal editing) also seemed to be totally inappropriate, given the teachers' expectations. Essentially the film contained everything that was irrelevant to the teachers, and nothing that was important to them.

The film synopsis claimed that the film was about children in a preschool classroom engaged in an impromptu game. The problems that the teachers thought might be addressed by the film were as follows: how to teach turn-taking, how to teach rules, and how to turn impromptu activity into a learning experience. One can readily see that the teachers had very specific problems in mind. The film actually showed a group of children playing with a game board. There was no teacher in the film and the children were not playing the game according to its rules. The result of the viewing from the teachers' perspective was that it seemed to be the worst film they had ever seen. The only use they could imagine for it was to be used as an example of what not to do. Clearly, from a teacher's perspective, a film about a "classroom" should include a teacher (one person wrote, "I kept on expecting a teacher to come"). Similarly, a film about a "game" should show rules and turn-taking. Finally, a film about a game in a classroom should show a teacher either teaching games to the children, or using the game to teach something else. When we asked the teachers how they would have described the film, they responded, "a group of children conversing."

A further consequence of the film's total violation of their expectations was that the teachers began to doubt the validity and realism of the setting. One teacher pointed out that except for the background noise, the film could have been shot in anybody's living room. Another said that "in a real classroom, a teacher would not have missed the opportunity" (to teach the children about colors since they were so obviously interested in colors). A third teacher said that, given meager budgets for classroom materials, she found it hard to believe that any teacher would "let children play unsupervised with a game with parts that could be lost." The general consensus was that the film had been a "set-up" from beginning to end, and was therefore not "real." Interestingly, this was the only film we showed to these teachers that was minimally edited; it was one continuous camera shot. This, however, did not seem to make the teachers think of the film as a realistic portrayal. In fact, the editing style made the teachers more negative toward the film than they might otherwise have been. From their point of view, the film seemed much too long and much too boring. As one teacher said, "it might have been all right if it had lasted only thirty seconds."

In sum, the teachers' evaluation of this film seems to have been based on two factors: (1) their expectation about what should have been in the film (based on their previous experience with that setting), and (2) their expectations of what they would have liked to have been included in the film in order for it to have been useful to them. The lack of "fit" between the teachers' expectations and the content of the film caused the teachers (1) to find the film to be useless to them, (2) to doubt the validity of the film or the reality of the setting, and (3) to see all of the negative aspects of the minimal editing style while not benefitting from the positive aspects of this style.

A second film shown to the same teachers had some of the same problems. The film was described in the synopsis as being about the finishing of a preschool day, including a teacher conference. Again, before viewing of the film, the teachers identified relatively specific classroom management problems that they hoped the film would help them to address: how to deal with parents who were there to pick up their children, how to deal with parents coming into the classroom before the class had been completed, and how to get children on to buses with minimal confusion. Some teachers also mentioned the problem of how to have a productive teacher conference.

Unfortunately, the film did not include the actual departure of the children from the classroom. Rather, it described a period of the day that the teachers called "clean-up" and then skipped to the teachers' conference after the children had left the room. Here again the synopsis of the film had mislabeled the events that actually occurred in the film. Our viewers who had been interested in departure problems were unable to get any help from this film.

The teachers who were interested in the teacher conference were faced with different viewing problems. The conference began with two teachers arriving at a table and sitting down and waiting for something before they began their conference. It was never clear what they were waiting for, so everyone assumed that they were waiting to be told to begin by the filmmaker. This made all of the viewers anxious and acutely aware of how uncomfortable it is to be filmed. The teachers were disappointed by the content of the conference as well. They concluded that the conference had probably been staged for the purpose of the film and, therefore, was not a "real" conference.

Overall, the teachers liked the second film better than the first film about the board game. They were interested in the filmed teacher's teaching style and thought that it might be useful for new teachers to watch. They felt, however, that they would have liked to have seen more. In particular, they were interested in the transitions between classroom periods. They all found it odd that the film had not showed the announcement of the clean-up time. To them, clean-up begins with the announcement, and includes the transition as well as the subsequent activity of cleaning up. The omissions in this film, however, were not attributed to the "unreality" of the classroom setting. Rather, the teachers blamed the filmmakers for poor editing, and for "setting-up" the conference.

In contrast to the information that emerged from these two sessions with teachers was information that came from one of the viewing sessions we held for administrators. One of the films we showed in that session was highly edited. Its synopsis described it as portraying the ways one school system worked at changing its administrative philosophy. The synopsis listed ten different ways in which the film could be used to stimulate discussion. In this case, the written material accompanying the film was so detailed that it was confusing to all the viewers, and they were unable to answer our first question (How might this film be useful to you?).

After the viewing, the three administrators had three very different reactions to the film. One person said that she disagreed totally with the philosophy presented in the film and would not be able to use it. She said, first of all, that many of the actual problems of administration were left out of the film, and so "it wasn't real." Second, since she generally used films (or other materials) to help her teach people specific skills she could not use this film, even as a resource for teaching by negative example. Another viewer said that the film had sufficient scope and was sufficiently realistic to be able to be used with almost any audience to stimulate discussion and criticism. This viewer agreed with the first in thinking that a great deal had been left out of the film, but thought that the omissions were as useful as the inclusions. The third viewer happened, by coincidence, to have come from the school system depicted in the film, and to have participated in the changes described in the film. She found the film to be totally "realistic," as it captured exactly what it had felt like to be in that system at that time. She also said that she could use the film with any group to discuss the issues presented in the film.

What we learned in this session reinforced for us the importance of the goals or needs the viewer has, as well as the importance of the actual content of the film. In the viewing sessions with teachers, all of the viewers had very specific how-to questions in mind. This seems to have led to relatively specific expectations of content. In the viewing sessions with administrators, however, only one person had a need to see *how-to*. The others were interested in broader issues, and were generally interested in using the film to stimulate a discussion. They assumed that the content of the film would be heavily supplemented by their own input as well as that of the groups to which they might show it. They were much less disturbed by what had been omitted. In fact, they believed that the omissions could be as useful to them as the inclusions.

Another source of influence on viewers' definitions of what should be in a film seems to be the amount of firsthand experience that a viewer has had with the subject of a film. For example, in reading the responses written by administrators who watched a film about a school principal, we found that viewers who had themselves been a principal tended to be more critical of the film, more likely to say that the film didn't show "what it's really like." People who disagreed with the point of view of the film would also say, "But that's not what it's really like." Whatever the meaning of "not real" was to the viewers, they were accusing the filmmakers of deliberately concealing valuable information in the interest of convincing naive audiences of the validity of the point of view portrayed by the film.

In general, filmmaking decisions are decisions about what shots to get and what shots to include in the final product or case study. If the viewer does not agree with the filmmaker's decisions (s)he will say that the film "is not real." However, "not real" seemed to mean a number of different things:

1. not an actual real-life setting,
2. actual setting that had been changed by filmmaker's directions,
3. actual setting, but not all aspects of it shown in the film.

In general, we found the following to be aspects of potentail disagreement between viewers and filmmakers about what should be included in a film or tape:

1. Producers of commercial films and tapes have an interest in making descriptions of their products appeal to as wide an audience as possible, to the detriment of the accuracy of the description.
2. Producers as outsiders to the settings they depict on film may not be familiar with the way an insider would describe the setting and may through ignorance write an inaccurate description of their film or tape, or produce an inaccurate film or tape portrayal of the setting.
3. Viewers who are familiar with the settings shown in the films or tapes tend to have very specific notions of what constitutes an accurate film description of the setting. If the match between the viewers' expectations and the content of the film is very bad, viewers may conclude that the setting was not "real" to begin with.
4. Viewers who are both familiar with a setting and disagree with the point of view expressed in a film tend to demand more from a film description than sympathetic viewers do. In this case, if the discrepancy is too great between viewer expectations and what is in the film, the viewers may conclude that the filmmaker purposely omitted certain aspects of the scene in order to convince naive viewers.

5. Aside from entertainment, viewers seem to have two classes of uses for films and tapes:
    a. to learn or to teach how to do something
    b. to stimulate a discussion.

   (Viewers with the former type of purpose tend to need a much more detailed and complete film than do the latter, who can use, to their advantage, both inclusions in and omissions from the film.)

One last influence on an audience is the social, spatial, and temporal context of the situation in which the screening takes place. People do not view films in a vacuum. A normal screening includes a purpose for the audience, or an *interpretive frame* through which they can understand the meaning of the film. For example, an audience at a feature film is there with the purpose of being entertained. An audience at a showing of a classroom film is (presumably) there to learn from the film. At our viewing sessions, as in most interview situations, the purposes were less clearly focused than they might have been in a naturalistic screening. Because of this, we felt that some of the reactions to the films might have been a bit artificial. Any of these films, if properly framed in a "real" situation, might have been regarded as perfectly acceptable and useful by the viewers in our study.

To conclude, viewers' perceptions of the usefulness and realism of edited documentaries seem to be strongly affected by viewer expectations, which are in turn influenced by (1) the film's title and written synopsis, (2) the viewer's professional experience, (3) the viewer's professional philosophy, and (4) the social situation in which the film is viewed. The person ordering a film has a great deal of control in defining the social situation in which it will be seen. This should be done keeping viewer expectations in mind (see further discussion in Section 2.2 *Framing: How to Present Research Footage to Audiences*, pp. 51-52).

The producer of the documentary film controls the content of the film and the way the film is described in the published synopsis. Our pilot study suggests that for edited films and tapes to be more useful to educational practitioners, producers need to consider (much more carefully than they currently do) the expectations various types of viewers have. Then the producer needs to write the title and the synopsis that identifies the film's contents, keeping in mind practitioners' expectations and commitments. Time spent in viewing and critiqueing finished films with educational practitioners would help documentary film producers develop a more accurate sense of the perspectives of various types of practitioner audiences.

1.3 A SHORT CATALOGUE OF EDITED DOCUMENTARIES ABOUT SCHOOLS

1.31 *Basic Criterion of Selection for the Catalogue*

This catalogue contains films and videotapes that are edited documentaries shot in real schools, with real people. As far as we know, none of the films and tapes was staged, acted, or "faked" in any way.

The major purpose of the catalogue is to try to provide a centralized resource to these materials. We have tried to sift the films and tapes actually shot in real schools and school related settings from the thousands of films about "education." Thus, films or tapes that contain panel discussions about or interviews on or simulations of education will not be found in this catalogue. While our listing is by no means exhaustive we have tried to provide a wide variety of materials.

Although the lists are not exhaustive they are broadly representative. The wide range of materials presented represents the diversity we found in contacting researchers and filmmakers throughout the country. This handbook is unusual in that it lists together commercial and research films and videotapes. Unfortunately, because of the confidential nature of research footage, some of it is unavailable to the public. Still it is important that educators begin to get an idea of the vast amount of school documentation that has been collected by researchers.

Although we have tried to include films and tapes about a wide variety of school settings, some types of schools and particular aspects of school settings have received more documentary attention from producers and researchers than others. We located a large quantity of materials on preschools and elementary schools, classrooms, "poverty programs," and alternative programs. We found very little material on other grade levels, non-classroom school settings, and school-community settings. The availability of funding or the prospect of commercial success may have been determining factors in this emphasis on classrooms, and on a fairly narrow range of types of classrooms.

The edited documentary films and tapes were located through distributor catalogues and film- and tape-maker networks. As noted in our earlier discussion, there are several problems with locating films/tapes through catalogues: (1) the descriptions (advertisements) may be inaccurate, and (2) we only listed films or tapes that were described as taking place in a real school, with real children and school staff. It is possible that we missed some materials that are documentaries of real settings, but did not include that information in the description. This is somewhat unlikely, however, because authenticity is an important selling point. A more serious problem is the fact that many times the production of an edited film or tape severely interferes with the normality of everyday life in a "real" setting and renders that life "unreal."

Another constraint on the comprehensiveness of this set of listings is that it was compiled over a brief span of time at a particular point in time—1978-79. Catalogues from the major commercial and not-for-profit distributors were reviewed, however. We were unable to view all the films listed, although we did view a number of the more recent ones. The annotations in our listings sometimes paraphrase the synopsis found in the distributor catalogues. Our paraphrased synopsis highlights issues addressed in this handbook; issues which may or may not have been salient for the original producer of the film.

Because the only criterion for inclusion in this catalogue was that the documentary had to have been shot in an actual school setting, there is great variation in the quality of the materials. We think, however, that practically any film or tape, no matter how "bad," can be used effectively by a facilitator who uses it to teach (see Section 1.2 Pilot Study, pp. 7-11, and Section 2.2, Framing: How to Present Research Footage to Audiences, pp. 51-52. Furthermore, a film or tape that is regarded as terrible by one audience may be regarded as wonderful by another audience whose members bring a different set of expectations and prior experiences to the viewing.

1.32 *The Catalogue*[1]

ACTING IS THE ART
16 mm., color, 23 min.
1970

This film shows the progress of fourth and fifth graders in a nine week drama program. The program was sponsored by the Urban Gateways Drama Workshop, a Chicago Model Cities Leisure Time project. The children who participated were Black residents of Chicago's west side.

Urban Gateways Drama Workshop
Chicago Model Cities Leisure
Time Project
Chicago, Illinois 60690

ADULT LEARNING LABORATORIES
16 mm., 11 min.
1969

This film is about the use of media and other techniques in an "individualized instruction" program for uneducated adults. It includes some documentary scenes from seven New York State Adult Basic Education Laboratories.

Penn. State University
Audio Visual Aide Library
University Park, Penn. 16802

AIRBORN TELEVISION: PROFILE OF A SCHOOL
16 mm., 17 min.
1962

This film tries to show how the Midwest Program on Airborn Television Instruction has influenced education in the Dublin Ohio Elementary School. The film presents the relationship between the classroom teacher and the televised instruction as a "teaching team." It includes a survey of the use of T.V. instruction programs in the school.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

ALICE—A HIGH SCHOOL JUNIOR
16 mm., b & w, 22 min.
1967

Part of the Four Students Series. This film presents a series of candid views of one student in a number of school situations. The focus is on the student and the purpose is to provide individual behavior data for observation and analysis. The record of a typical day provides raw data rather than a series of exceptional events. It is not intended to illustrate teaching methods or techniques.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

ALL KINDS OF WEATHER FRIENDS
16 mm., color
1975

A documentary account of a project in the Portsmouth, New Hampshire public schools where parents and grandparents were brought into the classrooms as paraprofessional counselors.

University of New Hampshire
Audio Visual Dept.
Durham, New Hampshire 03824

AND A TIME TO DANCE
16 mm., b & w, 10 min.

A documentary about Norma Conners, a dancer, who uses dancing to teach retarded children. The film was shot in two classrooms: one an institutional setting, the other a community nursery.

Commonwealth Mental Health Research
Foundations
Henry Ave. & Abbotsford Road
Philadelphia, Penn. 19129

ANOTHER WAY TO LEARN
16 mm., b & w, 12 min.
1967

This film documents an early attempt to introduce the English "integrated day" approach in an American primary classroom. It was photographed in a first grade class in Wellesley, Massachusetts that was studying science. The children are seen going about their science activities with great independence and responsibility. The teacher is a strong, unobtrusive support throughout.

EDC
Distribution Center
39 Chapel Street
Newton, Mass. 02160

APPROACHES TO EARLY CHILDHOOD CURRICULUM
16 mm., b & w, 25 min.
1968

This film shows methods of teaching abstract ideas to pre-kindergarten children. Uses three segments from a ghetto pre-kindergarten to demonstrate these methods. Produced by the New York University Institute for Developmental Studies.

Anti-Defamation League of B'nai B'rith
6505 Wilshire Blvd., Suite 814
Los Angeles, Calif. 90048

AS OUR BOYHOOD IS

An accurate account of the best in education that is available for rural blacks. The film shows that there is a great deal yet to be done.

A/V Services
Reynold's Bldg.
University of Kentucky
Lexington, Kentucky 40504

AS THE TWIG IS BENT
16 mm., b & w, 27 min.
1964

The purpose of this film is to show the contrast between a traditional teacher-centered curriculum and a curriculum that emphasizes the learning process and self discovery. The film was shot in Greenwich, Connecticut, in two upper-class kindergartens—one public, the other private.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

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[1] In the annotations, the length of running time for a whole film or for its major segments is indicated as follows: ten minutes, twenty-three seconds = (10:23); five minutes = (5:00).

AS WE SEE IT—A SERIES
¾", color, 28 min. each
1976

AS WE SEE IT is a series of twenty-six half hour programs on school desegregation, researched and written by high school students in cities and towns across the U.S. The series was produced by WTTW/Chicago. Currently, WTTW is producing another similar series to be broadcast this year (1976). A program guide is available with the series. Since all of these programs were co-produced by students and are from their own point of view, we have included fiction as well as documentary productions. The format of each program is that of highly produced television.

Program No. 101

Segment 1: *Graduation Flashbacks* (20:17) comes from Pontiac, Michigan. In 1975 the first Pontiac students to graduate from high school after four years of school busing received their diplomas. AS WE SEE IT asked some of them to remember the bad old days of bus burning—and what happened to their self-perceptions and their ideas about others since then.

Segment 2: From Portland, Oregon, *Charlie Brown* (5:00) shows in fantasy how school desegregation can bring with it brand new ways of acting, of talking and dressing. Faced with unexpected changes in such classroom styles, even experienced teachers can be trapped into making foolish stereotypes.

Program No. 102

Segment 1: In Memphis, Tennessee, students at Hillcrest High helped produce *Trials of Richard* (14:44), a film about what happened to one black student at their previously all-white school. His hardest problem was learning how to cope with the stream of conflicting ideas, advice, and demands bombarding him from friends, counselors, and teachers.

Segment 2: *Ability Grouping* (10:40) from Evanston, Illinois, shows how the assignment of students to different classes on the basis of test-determined academic ability can interfere with effective desegregation in the high school. Student co-producers explore how such tracking can result in an unhappy and unnecessary categorizing of high-schoolers in Evanston and elsewhere.

Program No. 103

Segment 1: Chicago students in *Prejudice in Humor* (7:27) study the early use of ethnic humor in comic strips, films and radio. The success of television programs featuring ethnic humor and racial stereotypes since 1971 is explored. The students decide that, despite the large audiences who view these programs, such humor is hurtful and perpetuates bad feelings and misunderstanding.

Segment 2: *Locked in These Rooms* (13:08) comes from San Francisco, California. It shows the problems encountered by early Asian-American immigrants to this country. Most parents remember their difficulties, and do not want their children to leave Chinatown, not even for desegregated schools. The young Asian-Americans, however, have decided that they must leave in order to achieve fuller lives.

Segment 3: *Pat and Evy* (4:08) is a fantasy from Portland, Oregon. Pat discovers that she can eliminate people she doesn't like just by snapping her fingers. She has so many prejudices that she "snaps away" everyone she knows, and finds herself alone.

Program No. 104

Segment 1: From Memphis, Tennessee, comes *IRD (Interracial Dating)* (23:05). Students look at social relations between the races as well as between the sexes. Adult concerns frequently focus on suspected romantic entanglements, but teenagers' own ideas about dating between races can also vary.

Segment 2: In *Anybody Can Stereotype Anybody* (2:54), we see how changes and differences can also mislead students. In this segment, one Portland student stereotypes others, ignorant of the many strange and distorted images they may have of her.

Program No. 105

Segment 1: *Boston Story, Part 1* (26:00). In 1965, Massachusetts passed a law making racial balance in schools mandatory. But the Boston School Committee (the School Board of Boston) did not move until after a group of Black parents went to Federal Court in 1973. Judge W. Arthur Garrity gave his decision in 1974: Boston schools were illegally segregated. A plan, known as Phase I, was begun for desegregating many schools beginning in September, 1974. The problems experienced at one school in South Boston are highlighted in *Boston Story, Part One.* Concentration is on the historical development of neighborhoods, which some feel is largely responsible for recent problems.

Program No. 106

Segment 1: Re-cap *Boston Story, Part 1* (3:00).

Segment 2: *Boston Story, Part 2* (23:00). In September, 1975, a more thorough plan for desegregation was implemented by Judge Garrity. An appraisal of many programs ordered by Judge Garrity, and a summary of conflicting attitudes about his decision, are shown. Resistance by the Boston School Committee and some parents is examined.

Program No. 110

Segment 1: Austin, Texas, students co-produced *Retreat* (24:00). It shows how unpressured, healthy competition and the challenges of rugged outdoor living can encourage understanding and honesty about school and about group relationships outside of school.

Program No. 111

Segment 1: *The School Desegregation Missed* (24:10) is the story of an all black high school in Memphis, Tennessee, which was not desegrated by court order. Booker T. Washington High School is located in an area surrounded by housing projects. Many of the parents of the students are on welfare. The main emphasis at Booker T. is on vocational training, and the number of graduates who attend college is below the Memphis city average. Students who attend Booker T. are trapped. Their opportunities for a better life are limited. This segment should be compared to others that show the positive gains made by students in desegregated schools.

Program No. 113

Segment 1: In *Where Do I Belong?* (7:00) we journey with a Chicago student back to Mexico, the land of his roots, to explore his feelings of alienation toward both his present and his past cultures.

Segment 2: From Miami, Florida, comes *Cuban Dropout* (19:44). It is a film about the special problems of high school students who must juggle the ideas, values and languages of two different cultures. Coming from a single large community of Spanish-speaking immigrants, virtually all of whom arrived in America after 1960, they face singular school problems and this film shows why.

Program No. 114

Segment 1: *The Football League That Died* (25:05) tells the story of a Harrisburg, Pennsylvania, high school which has a student body more than 50 per cent black. Following a football game with a white suburban school some years ago, there was a fight. The Harrisburg school was put on probation and not allowed to play other schools in the league. Football is "big" in Pennsylvania. Reactions of current students to the probation (in Harrisburg and in the suburbs) are examined in this segment.

Program No. 115

Segment 1: *Rights and Responsibilities* (23:30) was made in Hickory, North Carolina. It is a true story, told through the eyes of students, both black and white. In it we see how Hickory High has been struggling to define and coordinate the roles of students, faculty and administrators by attempting to set up and run a system of school governance that is fair to all.

Program No. 116

Segment 1: Students in Austin, Texas, contributed *Anderson* (25:30). The film shows us what happened when a boycott by some white parents against busing their children into a black neighborhood forced Anderson High to close. Looking back, the loss of Anderson to whites as well as to blacks, wes a serious and perhaps an irretrievable one.

Program No. 117

Segment 1: Chicago students discuss in *Bigotry* (4:45) how their lives are affected by prejudice. We find out that people with similar cultural backgrounds have prejudices against each other, as well as against those with widely different backgrounds.

Segment 2: *Six Students From Memphis* (20:30) takes us to the South. In some parts of this region, more students have been attending private schools and academies than go to public schools. The program examines and compares what life is like for students at both types of schools in Memphis, Tennessee.

Program No. 120

Segment 1: Hickory, North Carolina, students perform a stage production in *Hickory High Island* (25:30) depicting the problems faced by their school when it was desegregated. Isolation of races is still the norm in this small southern city, but the students work together at the performance to improve conditions.

Program No. 121

Segment 1: From Stockton, California, comes *What Happens When It Works?* (14:30). The film documents another true story of a group of high schoolers who spearheaded a successful city-wide effort to prepare for school desegregation, and then made it work for everybody. We see how effective planning and smooth teamwork prevent major problems and solve lesser "hassles."

Segment 2: Wichita, Kansas, students in *No More Lunchsacks For Me* (11:34) show how a free school lunch program for low income families affects desegregation. A problem develops as the father refuses to allow his daughter to accept the free lunch, not wanting to be identified with "welfare" poor blacks who receive the same lunch.

Program No. 123

Segment 1: *Rumors* (14:20) from Portland, Oregon, shows a class of students playing the old game of "telephone." Periodically the camera cuts away to graphically illustrate the realities of desegregated Jefferson High, as contrasted with the false rumors of fights, mistrust and violence at the school.

Segment 2: In *Black History* (3:00), student co-producers from Harrisburg, Pennsylvania, consider whether their high schools should give special emphasis to the contributions made by blacks and other minorities to American history. Some say yes, while others favor including such information in the regular curriculum.

Segment 3: Set in Chicago, *Sex Discrimination* (8:25) focuses on the problems of Latino high school girls in America, particularly with first-generation parents and with young male peers. If sexism is a newly-understood problem for girls and women everywhere, in this film we see how it can be especially oppressive for Hispanic teenagers.

ASPIRA

16 mm.

Latino youth produced this film to say to their parents that despite the anglo school system—the kids aren't dumb.

Ethnicity in Chicago Project
OIRD Filmmaking
304 Douglas Hall
University of Illinois—Chicago Circle
Box 4348
Chicago, Ill. 60680

BALANCING

12 min., silent, color

BONES

14 min., silent, coler

Dorothy Welch, a science teacher in Hollis, New Hampshire, made these two films showing fifth and sixth grade students engaged in activities based on ESS units *Balancing* and *Bones*. In *Balancing* some students make mobiles, while others work with homemade equal-arm and pan balances and an array of improvised equipment. In the film *Bones*, the children assemble skeletons of a chicken, raccoons, and a horse. They also make a replica of a human skeleton out of classroom supplies. In both films, the children are absorbed and self-sufficient as they go about their work.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

THE BEGINNING OF A TOTAL GROUP

16 mm., ½" video, ¾" cassettes, color, 16 min.
1974

This film illustrates the educational philosophy of Lenore Wilson. She believes that children want to play out adult life. The film shows her teaching a classroom of five year olds at the Nueva Day School and Learning Center, an alternative school in Hillsborough, Ca. It includes candid scenes and children working on a building project.

(See also: **PLAY IS THE WORK OF CHILDREN: AN ALTERNATIVE**)

Extension Media Center
University of California
Berkeley, Calif. 94720

BEING ME

16 mm., 13 min.
1969

A film that documents a creative dance class for nine black and white girls aged 8 to 13 at the Pasadena Art Museum. No formal instruction is given and there is no attempt to elicit stylized movements. The teacher, Hilda Mulen, believes that movement forms the matrix from which the child organizes and experiences herself.

Extension Media Center
University of California
Berkeley, Calif. 94720

BEYOND THE NIGHT

16 mm., 29 min.
1964

A documentary about the education and life of blind children at the Washington State School for the Blind. The film follows one child over a period of three years.

Washington State School for the Blind
P.O. Box 1679
Vancouver, Wash. 98668

BIENVENIDOS—LEARNING ENGLISH AS A SECOND LANGUAGE

16 mm., b & w, 40 min.
1962

This film follows the efforts of a teacher, a non-English-speaking coordinator and a Spanish-speaking auxiliary teacher to teach English to a group of non-English speaking Puerto Ricans in New York City.

New York City Board of Education
New York, New York 10007
Attention: Film Distribution Office

BLACK AND WHITE TOGETHER?

16 mm., b & w, 58 min.

This film documents an experimental project called WILL. For 6 weeks black and white students from Atlantic City, New Jersey, try to come to terms with the meaning of racism by living together. The film ends with the students challenging the premise of the experience.

Indiana University
Audio-Visual Center
Bloomington, Indiana 47401

A BLIND TEACHER IN A PUBLIC SCHOOL

16 mm., color, 23 min.
½" and ¾" video

This film shows how David Ticchi, blind since birth, carries out his activities as a full time teacher of seventh-grade English. The film/tape was produced by Henry Felt and David Ticchi as a part of Ticchi's dissertation at Harvard University.

International Film Bureau
332 South Michigan Avenue
Chicago, Ill. 60604

THE BRITISH INFANT SCHOOL—SOUTHERN STYLE

16 mm., color, 30 min.

This film shows open education at work in two schools: the East Harper School in Lenoir, North Carolina, and the Kiddlington County Infant's School in Oxfordshire, England. The film is a kaleidescope of action, sound and color, presenting a candid, close-up look at these open classroom programs. It is straightforward and unstaged.

Prometheus Films South
P.O. Box 26363
Birmingham, Alabama 35226

BUSING: A ROUGH RIDE IN SOUTHIE

16 mm., color, 28 min.

A behind the scenes report on the people who were affected by court-ordered busing in the desegregation of the public schools in Boston, Mass. The film focuses on the busing of black children to an all white neighborhood called "Southie" where residents were vehemently and violently opposed to the busing order.

Kaufman & Boyce Productions
P.O. Box 283
Allston, Mass. 02134

CALIFORNIA PROJECT TALENT—A SERIES

16 mm., b & w, 29 min.
1966

This series is about the Los Angeles City Schools' Enrichment Demonstration Center. Each of the 14 films shows a class session based on a course outline in *Enrichment Programs for Intellectually Gifted Students.* The series consists of the following:

1. Knowledge
2. Comprehension
3. Application
4. Analysis
5. Synthesis
6. Evaluation
7. Cognition
8. Memory
9. Convergent Thinking
10. Divergent Thinking
11. Evaluation
12. Acquisition
13. Transformation
14. Evaluation

Acme Film Labs, Inc.
1161 N. Highland Ave.
Hollywood, Calif. 90038

THE CARING CENTER

16 mm. or ½", 7 hours
1976

The Caring Center shows a day in the life of a child whose neurological disability alienates him from his schoolmates in elementary school. It shows his change in an environment that reinforces his abilities. The Caring Center is an after-school center for children with learning disabilities and neurological handicaps, located in Berkeley, Calif. The tape was made to play back to children and parents of the school. (See also: **THE CIRCLE** in this section.)

Manuel Gonzales
1707 North Maple
Fresno, Calif. 93703

CENTER SCHOOL

16 mm., b & w, 22 min.

This film was made over a period of three years in an experimental classroom in Bedford, Mass. The film concentrates on the third year, while scenes from the first year are shown for comparison. This film is unique in its documentation of the development of an American open classroom and the adaptation of British practices.

Educational Devlopment Center
Distribution Center
39 Chapel Street
Newton, Mass. 02160

THE CHALLENGE OF CHANGE

16 mm., color, 30 min.
1962

This film is about a training program at the Teacher's College of Columbia University in New York City. The film shows the effect that teachers, principals, counselors and other specialists can have in revealing the potential of individual students.

Columbia University Teacher's College Library
Columbia University
New York, New York 10027

A CHANCE AT THE BEGINNING

16 mm., color, 29 min.

This film is about a pre-school for "disadvantaged" black children in Harlem. The school is supervised by the New York University Institute for Developmental Studies. All aspects of the pre-school program are shown in the film.

Modern Talking Picture Service
1212 Avenue of the Americas
New York, New York 10020

A CHANCE FOR A CHANGE

16 mm., b & w, 39 min.
1965

This film follows the everyday activities in a community controlled Headstart Center in poor, black, rural Mississippi. The film includes classroom events, teachers' meetings, outdoor activities and one parent-school meeting.

McGraw-Hill Textfilms
1221 Avenue of the Americas
New York, New York 10020

A CHANCE TO LEARN

1965

Shows a variety of learning situations in which very poor children must try to learn. The film was shot in Appalachia, Chicago, Baltimore slums, oil-fields and ranges in Oklahoma and a Louisiana bayou. Kids are shown in trailers, church basements, armories, warehouses, one-room schools, etc. Made by the National Education Association.

National Education Association
Division of Press, Radio & Television Relations
1201 16th Street, N.W.
Washington, D. C. 20036

CHANGING IMAGES: CONFRONTING CAREER STEREOTYPES

16 mm., 16 min.

This film shows a skillful and sensitive teacher leading her racially mixed class of third and fourth graders through a project to identify and change sex stereotypes.

Extension Media Center
University of California—Berkeley
Berkeley, Calif. 94720

CHILDREN AS PEOPLE

16 mm., b & w, 28 min. or 35 min.
1971

This film is about the Fayerweather Street School, an alternative primary to 8th school in Cambridge, Mass. Shot in a "cinema verité" style, the film tries to convey what going to this type of school is like for children. Shows many classroom activities and includes interviews with the principal and a parent.

28 min. version:
  Polymorph. Films, Inc.
  331 Newbury Street
  Boston, Mass. 02115

35 min. version:
  United Church of Christ
  Office of A/V
  United Church Press
  1505 Race Street
  Philadelphia, Penn. 19105

CHILDREN DISCOVER THE WORLD: CHILDHOOD, THE TIME OF DISCOVERY

16 mm., color, 21 min.

This film is about the Idyllwild School of Music and the Arts. It shows children from age 3 to age 12 using various art forms to gain and express understanding about themselves and the world.

Idyllwild Arts Foundation
Box 38
Idyllwild, Calif. 92349

CHILDREN OF SYNANON

16 mm., b & w

This is a cinema verité documentary that explores the lives of children who live at Synanon while their parents are undergoing alcohol and drug rehabilitation. Film includes scenes from the educational programs provided for the children.

S-L Film Productions
P.O. Box 41108
Los Angeles, Calif. 90041

CHILDREN OF THE SILENT NIGHT

16 mm., color, 27 min.
1961

This film documents the blind-deaf department of the Perkins Institute for the Blind located in Watertown, Mass.

Campbell Films
Academy Avenue
Saxtons River, Vermont 05154

CHILDREN WITHOUT

16 mm., b & w, 29 min.
1964

This film documents the efforts of community leaders and teachers to do something about the emotional, psychological, social and physical needs of children living in a slum area of Detroit, Michigan. It also includes a dramatized experience of one little girl who attends the school.

National Education Association
Division of Press, Radio &
Television Relations
1201 Sixteenth St., N.W.
Washington, D. C. 20036

CHOOSING TO LEARN

16 mm., color, 26 min.
1970

This film is about the World Inquiry School in Rochester, New York, which is a public integrated Title III alternative school. The film shows children from a variety of backgrounds going about their normal classroom routines: they make their own learning decisions, they work on an informal basis with teachers, and they share work and help one another.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

CINDER CITY PLUS 6

16 mm., color, 14 min.
1966

A film about kids making films. It shows children ages 6 to 16 planning and producing seven short animated films at the Yellow Ball Workshop.

Yellow Ball Workshop
62 Tarbell Avenue
Lexington, Mass. 02173

THE CIRCLE

16 mm. or ½" tape, b & w
1976

This film/tape was shot at the Caring Center in Berkeley, Calif. The Caring Center is an after-school center for children with learning disabilities and neurological handicaps. *The Circle* shows how a child with learning disabilities learns how to describe a circle and then moves proudly on to writing an "A." The film/tape is 15 minutes of live footage with a narration in Spanish and in English which expands on the school's concept of teaching.

Manuel Gonzalez
1707 North Maple
Fresno, Calif. 93703

CLOUD 9

16 mm., b & w, 24 min.

Filmed at the Cardozo Model School District in Washington, D. C. in 1968, the film shows scenes of teachers and fifth-grade students as they respond to the assassination of Dr. Martin Luther King, Jr., using materials developed by the students themselves.

Educational Development Center
Distribution Center
39 Chapel Street
Newton, Mass. 01260

A COMMUNITY NURSERY SCHOOL

16 mm., b & w, 40 min.
1966

This film is about the Yorktown Community Nursery School. It describes the establishment and operation of the school as well as the experiences of the children at the school and the relationships they form with teachers and participating parents.

New York University Film Library
26 University Place
New York, New York 10003

COMMUNITY SCHOOLS CAN'T STAND STILL

16 mm., b & w, 40 min.
1966

This film is about the efforts of two rural Wisconsin communities to reorganize their school districts. It shows the educational changes that resulted from their reorganization.

Mass Media Ministries
2116 North Charles Street
Baltimore, Maryland 21218

CONCHO

16 mm., color, 28 min.
1970

This film is about the Concho School, a boarding school for Native American children, operated by the U.S. government in Concho, Oklahoma. The film tries to portray the problems that the Cheyenne-Arapaho students encounter at the school.

University of Oklahoma
Audio Visual Services
650 Parrington Oval 109
Norman, Oklahoma 73069

COUNTRY SCHOOL

16 mm., b & w, 14 min.
1960

This film depicts life in a one-room, one-teacher, independent, country school. The film shows the responsibilities of the teacher, the curriculum, the physical facilities, and the "typical" youngster who attends this type of school.

Western Illinois University
Office of Instructional Technology
Muconis, Illinois 61455

CREATIVE IMAGINATION—ENGLISH

16 mm., 44 min.
1962

This film shows an unrehearsed complete class session in which the teacher leads his students to think creatively about a problem that is important to them—a definition of the democratic man.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

THE CREATIVE KINDERGARTEN—A PILOT STUDY OF THE PREVENTION OF FAILURE IN EARLY EDUCATION

16 mm., color, 40 min.
1970

This is a film showing the execution of an individualized program for children in which the teacher works with each child at his or her own pace. The teachers also try to suit the particular learning tasks to the child so that the lessons will be personally meaningful and interesting. The film was shot in the Mt. Diablo Unified School District in Concord, California.

S-I Film Productions
P.O. Box 41108
Los Angeles, Calif. 90041

CURRICULUM DESIGNED SCHOOLS

A documentary about three open high schools in Montgomery County, Tennessee.

Educational Planning Services
The School of Education
2084 Haley Center
Auburn University
Auburn, Alabama 36830

A DAY AT NEW MOON SCHOOL

½", b & w, 27 min.
1977

In this tape video artist Parry Teasdale traces a day at New Moon School in chronological order. New Moon is a small, private school in the Catskill Mountains of New York State. It was founded and is now run by two sisters. The school has an enrollment of about 30 pre- and primary school children, half of whom stay all day. The tape reveals the way the school works by observing the children and the teachers. It also allows the women who operate it to explain a little of their educational philosophy. The tape is a close-up view of what alternative education can (and probably should) be. (Outtakes available)

Parry D. Teasdale
% Media Bus
Box 418
Lanesville, New York 12450

THE DAY THEY HAD TO CLOSE THE SCHOOLS

16 mm., color, 29 min.
1971

This film depicts the dilemma of Ross High School in Fremont, Ohio, as it is caught in the squeeze between growing voter resentment toward the educational bureaucracy, their resistance to higher property taxes and the fact of the rising costs of public education.

BFA Educational Media
2211 Michigan Avenue
Santa Monica, Calif. 90404

DESK FOR BILLIE

16 mm.

This film is the true story of a migrant worker's child who struggles to get an education at the public schools.

National Education Association
Division of Press, Radio and
Television Relations
1201 Sixteenth Street, N.W.
Washington, D. C. 20036

DIARY OF A STUDENT REVOLUTION

16 mm., 60 min.
1969

Shows the confrontation between student radicals and administration at the University of Connecticut. Simultaneous filming of both sides shows opposing philosophies and strategies. The film questions whether repressive action justified demonstration.

Indiana University
Audio Visual Center
Bloomington, Indiana 47401

DICK—A 5TH GRADER

16 mm., b & w, 21 min.
1967
(Part of the Four Students Series)

The film presents a series of candid views of one student in a number of school situations. The focus is on the student and the purpose is to provide individual behavior data for observation and analysis. The record of a typical day provides raw data rather than a series of exceptional events. It is not intended to illustrate teaching methods or techniques.

Penn State University
Audio Visual Aids Library
University Park, Penn. 16802

DIGGING FOR BLACK PRIDE

16 mm., color, 19 min.

This film is about a project to teach poor black children about the artifacts of their own cultural roots. Shot in the Bedford-Stuyvesant area of Brooklyn, the film portrays the children finding an artifact.

Indiana University
Audio Visual Center
Bloomington, Indiana 47401

DISCOVERY

16 mm., color, 21 min.
1967

This is a film about elementary school pupils and their teachers going to live and learn at the Tennessee Valley Authority's Conservation Education Center.

Tennessee Valley Authority
Film Services
P.O. Box 1050
500 Union Avenue
Knoxville, Tennessee 37902

DISCUSSING A CONTROVERSIAL ISSUE

16 mm., 19 min.
1968

This film made by the School Research Unit of Penn. State University, is about a confrontation between two groups of fourth graders. The groups are given conflicting sets of background material so that they might discover that controversial issues often have no clear or immediate answers.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

DIVERSITY IN THE CLASROOM— A SERIES

- BEING DUMB . . . IT'S NO GOOD
- FIVE OPINIONS ON EDUCATION
- IT'S BEEN A COMPROMISE
- PLANNING FOR CHANGE
- ROLE EXPECTATIONS FOR TEACHERS
- WHO SHOULD DECIDE? PHOENIX
- WHO SHOULD DECIDE? NEW YORK CITY

These films were produced by EDC School and Society Programs. They explore the range of values and opinions that exists among members of any school community concerning what should be taught, how it should be taught, and who should decide the curriculum. Designed for use in service and preservice teacher education, these films are also of use to administrators and parent groups.

Educational Development Center
Distribution Center
39 Chapel Street
Newton, Maine 02160

Being dumb . . . it's no good

16 mm., b & w, 20 min.

Tony, an eighth-grade student, is the subject of this film portrait. The film depicts the views held by Tony's parents, his teachers, school principal, and peers about a "good student," as well as their expectations for Tony, both in school and in the future. The development of a composite of their images of Tony is contrasted with Tony's own perspectives on his present role as a student and his future in the adult world.

Five opinions on education

16 mm., b & w, 7 min.

Several parents, teachers, and students in a public elementary school in the ethnically varied Lower East Side of Manhattan discuss education. The film highlights the diversity of views about purposes and methods of education that exist in this school community.

It's been a compromise

16 mm., b & w, 15 min.

Dianne is a beginning teacher in an internship program. This film, showing the diverse expectations of her college instructor, students, an experienced teacher, and the principals of two schools in which she works, reveals the dilemma and ambiguities that face a teacher attempting to define her role.

Planning for change

16 mm., b & w, 22 min.

This is the story of one school's attempt to differentiate the roles of teachers in order to improve instruction. Filmed in an elementary school in the ethnically and racially mixed Lower East Side of Manhattan, it documents the way in which teachers attempted to gain support from their colleagues and from parents in the community for their program.

Role expectations for teachers

16 mm., b & w, 5 min.

This film illustrates the range of expectations for teachers and schools that exists in any community. Parents, teachers, students, other community members, and a curriculum devloper comment on what and how teachers should teach.

Who should decide? Phoenix

16 mm., b & w, 4 min.

Who should decide? New York City

16 mm., b & w, 8 min.

These films illustrate the diversity of positions concerning who has a legitimate right to influence decisions about education.

A DREAM TO LEARN

16 mm., 28 min.

This film is about a cultural enrichment program for black children in grades 1-6 in the Roxbury District of Boston, Mass.

Columbia University Press
Center for Mass Communication
1125 Amsterdam Avenue
New York, New York 12120

THE EASTVILLE EXPERIENCE

16 mm., color, 28 min.

This film is designed to try to help teachers and administrators who are thinking of implementing an individual ized instruction program in their schools. It attempts to show the experience of the Eastville School, a K-6 elementary school in Greenville, Tennessee.

Educational Planning Services
The School of Education
2084 Haley Center
Auburn University
Auburn, Alabama 36830

EDUCATION BY CHOICE

16 mm., color, 29 min.

This documentary traces the development of the Education by Choice Program in a Quincy, Illinois high school. In this program pioneered by the Quincy II high school, students were offered seven separate schools within the school. The film probes the relations of participants and gives dozens of ideas on educational pluralism.

Media 5
3211 Cahuenga Blvd. West
Hollywood, Calif. 90068

THE END OF A MORNING

16 mm., b & w, 16 min.

Taken at Hilltop Head Start Center in Roxbury, Massachusetts, this film shows a classroom of four-year-olds completing their morning's activities. A final segment shows teachers talking about how the day went.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

EXCEPTIONAL CHILD EDUCATION

16 mm., color, 40 min.

This film tells the story of a special program developed by the College of Education of Florida Atlantic University. The program serves the educational needs of the retarded children in the Boca Raton schools as well as the training needs of the university students entering special education programs.

Florida Atlantic University
College of Education
Boca Raton, Florida 33432

EYE OF THE STORM

In a small, all-white Midwestern community, a third grade teacher imposes racial prejudice on her class as a special two day course. She announces that children with blue eyes are superior and will have privileges. The film records the frustrations, animosity and fear that soon pervade class ground. After two days, they switch statuses. The children seem to quickly adapt.

Extension Media Center
University of California
Berkeley, Calif. 94720

THE FIGHT FOR BETTER SCHOOLS

16 mm., 21 min.

The dramatic story of how the citizens of Arlington County, Virginia, worked to improve the quality of their public schools. The film concentrates on the nature of the problems they confronted and how they were solved.

U. of Minnesota & U. of Penn.
Audio Visual Library
Minneapolis, Minn. 55455

THE FIRST DAY

16 mm., b & w, 35 min.
1972

This film documents incidents from the first day of school in the lower school of the Massachusetts Experimental School System. These schools were established to act as a laboratory for the state Department of Education to develop educational innovations for the public schools of Massachusetts. The start-up process of an urban open school and a staff discussion among the teachers are shown.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

THE FONTANA STORY

16 mm., color, 20 min.

This film documents the efforts of two elementary schools in Fontana, Calif., to join forces with a publisher to try to teach their children to read.

International Communication Co.
244 Thorn Street
Sewickly, Penn. 15143

FOR ALL MY STUDENTS

16 mm., 36 min.

The film shows the particular problems and rewards of teaching black high school students. It contrasts poor and effective teaching methods in integrated situations in the classroom. It follows the histories of several students. The students talk about their feelings about the school, the teachers and themselves. The teachers also discuss their feelings and convictions. The film was shot in a ghetto high school in Palo Alto.

Extension Media Center
University of California
Berkeley, Calif. 94720

FOUR CHILDREN

¾" video cassette, b & w, 20 min.
1972

A documentary about four headstart children.

U.S. National A/V Center
National Archives and Records Service
Washington, D. C. 20408

FOXFIRE

16 mm., color, 26 min.
1973

This film is about a young English teacher in a Georgia high school who gets disenchanted students to work on the production of a magazine about the life and crafts of rural Appalachians.

Foxfire Project
National Endowment for the Arts
Washington, D. C. 20565

FREE TO BE

½" or ¾", b & w, 28 min.

This tape describes the Atkinson School, an alternative elementary school, solely supported by parents (on a sliding scale according to means) and donations, in Rochester, N. Y. The tape was made for cablecast, broadcast and for use by the school in explaining their philosophy at this "kid"-centered school. (Outtakes available) Produced by John Kavanaugh.

Portable Channel, Inc.
8 Prince Street
Rochester, New York 14607

FRIDAY

16 mm., 5 min.

FRIDAY reports the effects of the teachers and school organization on children who are trying to discover their own identities. It was filmed in a "typical" Southern California public school.

Judith Pacht
10218 Chrysanthemum Lane
Los Angeles, Calif. 90024

FROM DREAM TO REALITY

16 mm., color, 17 min.
1970

This film documents how Southern Illinois University at Edwardsville expanded its educational programs for minority groups beyond the confines of the campus. The film explains the effects of the new programs on participants. It is intended for university administrators and laypeople who are interested in implementing similar programs.

Southern Illinois University
Edwardsville, Illinois 62026

GASES AND "AIRS" IN THE CLASSROOM

16 mm., b & w, 32 min.
1965

This film demonstrates an experimental classroom technique for teacher training. It shows children in a sixth grade class as they work on experiments relating to gases and their interactions with other substances. The film shows the independence of the children and the teacher's role. Shot in a sixth-grade classroom in Weston, Connecticut, it features teacher Paul Merrick.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

GEORGE WASHINGTON HIGH SCHOOL ANNEX—"THE GOOD, THE BAD, AND THE BORING" & "THE ANNEX EXPERIENCE"

½", b & w, 20 min.
1971-1972

Video artist Parry Teasdale worked with a professional photographer and a teacher to introduce the teacher's ninth-grade English class at Washington Heights to modern media. Washington Heights is a middle school in a racially and ethnically mixed area of Manhattan. The students produced their own programs with varying degrees of guidance. These two tapes were shown in school and on cable T.V. in New York City.

Media Bus
Box 418
Lanesville, New York 12450

A GET OFF

16 mm., b & w
1971

A documentary film dealing with first grade children in a Harlem ghetto school.

Barry W. Serben
New York, New York 10001

GETTING IT ALL TOGETHER
16 mm., color, 2 min.

This film is about an innovative public elementary school in Palo Alto, California.

Media 5
3211 Cahuenga Blvd. West
Hollywood, Calif. 90068

GLIMPSES OF THE WORKERS EDUCATION PROGRAM IN FLORIDA
16 mm., b & w, 17 min.
1937

A documentary from the past. This film, made in 1937, shows classes and recreational activities at workers camps for girls operated by the Department of Works Projects Administration.

GREG—AN EIGHTH GRADER
16 mm., b & w, 21 min.
1967
(Part of the Four Students Series)

This film presents a series of candid views of one student in a number of school situations. The focus is on the student and the purpose is to provide individual behavior data for observation and analysis. The record of a typical day provides raw data rather than a series of exceptional events. It is not intended to illustrate teaching methods or techniques.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

GUIDING BEHAVIOR
16 mm., b & w, 20 min.

In this film the camera has captured a number of actual behavior situations that frequently trouble nursery school teachers.

Churchill Films
662 N. Robertson Blvd.
Los Angeles, Calif. 90069

HE COMES FROM ANOTHER ROOM
(One to Grow On Series)
16 mm., color, 28 min.
1973

This film documents the transition of two emotionally handicapped children from specialized to regular third grade classes. Chris, a young black, is shown just as he makes the move. David, a young white who exhibits some symptoms of autism, is further along in the process and is followed as he cautiously tests himself in a larger environment. The film includes both the classroom and fieldtrip scenes. It tries to show how both regular and special needs teachers cope with special needs kids.

Extension Media Center
University of California
Berkeley, Calif. 94720

HEADSTART IN MISSISSIPPI
16 mm., b & w, 60 min.

The film shows scenes of children in Headstart classes. Also includes interviews with black staff. A state official explains why the funds were cut off. (Made by NET)

National Educational Television, Inc.
Indiana University
Bloomington, Indiana 47401

HERE AND NOW
16 mm., color, 30 min.

A hidden camera view of a fourth-grade class session that is being observed by an observer.

Yale Divinity School
Visual Education Service
59 High Street
New Haven, Conn. 06520

HEY, LOOK AT ME!
16 mm., color, 12 min.
1970

A film about a visual literacy program in Appalachia that includes filmmaking by elementary school children. The film shows children with cameras recording their surroundings—they gain new self confidence and increased self-awareness.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

HEY! WHAT ABOUT US?
16 mm., color, 15 min.
1974

This is a film about sex-role stereotyping in elementary schools. It includes physical education classes, playground games, and boisterous classroom behavior. It was shot in elementary school settings.

Extension Media Center
University of California
Berkeley, Calif. 94720

HIGH SCHOOL
16 mm., b & w, 74 min.
1969

A documentary by Frederick Wiseman about a "cafeteria"-type school. The film deals with the ideology and values of a large urban high school as seen through encounters between students, teachers and parents in guidance sessions, college counseling, discipline, faculty meetings, corridor patrol, the gymnasium and classroom activities.

Zipporah Films
54 Lewis Wharf
Boston, Mass. 02110

HIGH SCHOOL OPINIONS
½" reel to reel video, b & w, 10 min.

A tape of interviews with Lakeview High School students shot in the school.

Alternative Schools Network
Video Project
1105 West Lawrence, Room 210
Chicago, Illinois 60640

HIGH SCHOOL RISING
16 mm., b & w, 15 min.

A film about the politics of high school narcotics agents and the distortion of the history of blacks and browns who provoke student attacks on the teaching system.

San Francisco Newsreel
450 Alabama Street
San Francisco, Calif. 94110

HIGH SCHOOL TEAM TEACHING: THE FERRIS STORY
16 mm., color, 23 min.

This film explains the planning and experimental stages of a team teaching program in the new Ferris High School in Spokane, Washington.

BFA Educational Media
2211 Michigan Avenue
Santa Monica, Calif. 90404

HORIZON OF HOPE
16 mm., color, 15 min.
1972

A film about the special school at the UCLA Neuro-psychiatric Institute where researchers and teachers are trying to help kids with learning disabilities.

Extension Media Center
University of California
Berkeley, Calif. 94720

HOT LUNCH
16 mm., color, 14 min.
1972

A film about the management of a hot lunch program in Akron, Ohio. The film includes the reactions of the children and the principal.

Modern Talking Picture Service
1212 Avenue of the Americas
New York, New York 10036

HOW CHILDREN LEARN
16 mm., color, 23 min.
1972

An NBC documentary survey of schools which are beginning to focus on learning environments rather than teaching environments. Includes scenes from traditional elementary schools, experimental junior high and old urban schools.

NBC
30 Rockefeller Plaza
New York, New York 10020

HOW'S SCHOOL, ENRIQUE?
¾" video cassette, color, 18 min.

A tape about the problems of Mexican-Americans in a hostile society, and in American public schools.

Instructional Media Services, Inc.
P.O. Box 1010
Hollywood, Calif. 90068

THE HUMANITY OF TEACHING
16 mm., 29 min.

A study of positive relationships in the classroom and how they can strengthen the climate for effective, natural discipline, rewarding both teacher and students with satisfying and productive existence.

Media 5
3211 Cahuenga Blvd. West
Hollywood, Calif. 90068

I AIN'T PLAYIN' NO MORE

16 mm., b & w, 61 min.
1970

A documentary about the Morgan Community School in Washington, D. C. The Morgan is a public elementary school with an enrollment of 60 primarily minority children. The film shows classrooms, teachers meetings, parent meetings and follows Principal Ken Haskins around the school.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

I AM HERE TODAY

16 mm., b & w, 43 min.
1969

A cinema verité description of the integrated day approach to education at the Shady Hill School in Cambridge, Mass. The film was made in a classroom of 5-, 6-, and 7-year-olds towards the end of the school year.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

I AM THE PRINCIPAL OF THIS SCHOOL

16 mm., b & w
1978

This film is a re-edit made from the outtakes of I AIN'T PLAYIN' NO MORE. This film focuses on Ken Haskins, the Principal of Morgan Community School, and explores his role. The sound track is primarily a voice over in which Haskins explains his understanding of the job of the principal.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

I IS FOR IMPORTANT

16 mm., color, 12 min.
1974
Also ¾" video cassette

This is a film about sex-role stereotyping in schools. It includes sequences showing sex-role biases displayed by teachers and resistance to role reversals by kindergarten children. It was filmed in classrooms from kindergarten through eighth grade.

Extension Media Center
University of California
Berkeley, Calif. 94720

IF THE MIND IS FREE

16 mm., b & w, 60 min.
1971

This film is about an experimental program at St. Mary's High School in Chicago's inner city. The program stresses the student's ability to make decisions about what they want to learn, an atmosphere of community at the school, and the extensive use of contemporary media as learning tools.

Saint Mary's High School
2044 W. Crenshaw
Chicago, Illinois 60612

THE IMPACT OF A TEACHER'S BEHAVIOR ON LEARNERS AND LEARNING

16 mm., 71 min.
1969

An unrehearsed teaching demonstration for inservice and preservice teachers. Two instructional modes are used to emphasize the impact of verbal and nonverbal behavior barriers. The film was made to stimulate teacher self-evaluation.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

IN A CLASS BY HIMSELF

16 mm., color, 27 min.

This documentary examines the logic, the philosophy and the day to day details of successfully creating an informal individualized approach to classroom instruction.

Media 5
3211 Cahuenga Blvd. West
Hollywood, Calif. 90068

INCIDENT ON WILSON STREET

16 mm., b & w, 51 min.
1965

This film is about the use of guidance techniques as a school-wide mode of operation to overcome the problems of "culturally deprived" children. It documents a class of fifth-graders at an all-day Neighborhood Day School for underprivileged kids in the higher elementary grades.

(Comes either as 51 min. film or in two parts of 25 min. each)

The Anti-Defamation League of
B'nai B'rith
315 Lexington Avenue
New York, New York 10016

INCITEMENT TO READING

16 mm., 37 min.
1966

This is a candid documentary of a classroom that encourages children to relive significant experiences in spoken words and then to write the words.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

INDIVIDUALS

(One to Grow On Series)
16 mm., color, 18 min.
1973

This film shows everyday events in a California classroom in which students are divided into Alphas, who follow a conventional work schedule, and Omegas, who plan their own use of time in a "contract" system with the teacher.

Extension Media Center
University of California
Berkeley, Calif. 94720

INNER CITY SCHOOL—MY FIRST TEACHING ASSIGNMENT

16 mm., b & w, 20 min.
1973
(From: The Human Relations— One Dimension of Teaching Series)

The film follows Rose Brady, a first year teacher, through a typical day with her racially mixed sixth-grade class of 27 students.

Indiana University
Audio-Visual Center
Bloomington, Indiana 47401

INNOVATIONS IN PRE-SCHOOL EDUCATION FOR DISADVANTAGED CHILDREN—A SERIES

16 mm., color
1967

I. Reading: 20 min.
II. Language: 28 min.
III. Arithmetics: 30 min.

Each of three films shows an actual class of 4- or 5-year-olds being taught basic skills in one of the three areas. Film II—Language—compares a class of 4-year-olds who have never been to school with a class that has been in the program for seven months. Film III—Arithmetic—features a Carl Bereiter and Siegfried Englemann program.

Pennsylvania State University
Audio Visual Aids Library
University Park, Penn. 16802

INSIDE OUT

16 mm., color, 56 min.
1971

This film first documents the failure of urban high school programs in the U.S. Then it examines in detail the success of a secondary "school without walls" in Philadelphia.

Extension Media Center
University of California
Berkeley, Calif. 94720

INSTITUTE FOR TALENTED YOUTH

2" video, possibly ¾" copies,
b & w, 30 min.

A television documentary on the Institute for Talented Youth. The documentary explores the teachers, the administration and the students. Produced by KTCA-TV.

Institute for Talented Youth
Twin City Area Educational
Television Corp. KTCI-TV
1640 Como Avenue
St. Paul, Minnesota 55108

INTERACTION IN LEARNING

16 mm., b & w, 29 min.
1969

This is a teacher education film that tries to present the different types of social interaction that may arise during the school year. The film shows students in an informal group discussion, giving class presentations, and interacting with their teachers.

Indiana University
Audio Visual Center
Bloomington, Indiana 47401

IT'S ABOUT YOU

½", b & w, 28 min.
1977

This tape is about sex roles and stereotypes in high schools. The tape was shot in two inner-city public high schools in Rochester, New York: Madison High School and Edison Technical High School. The tape was intended to be used in classrooms with high school students to promote discussions about sexism. It has also been used successfully in in-service teacher/administrator training sessions. Outtakes are available. Produced by Nancy Rosin.

Women's Educational Equity Act
Office of Education
Department of HEW
Washington, D. C. 20202

JIMMY

16 min., b & w, 30 min.
1965

This film documents six weeks in the life of Jimmy Douglas, a black high school sophomore. It includes Jimmy in school, on the street, and dropping out for three weeks to look for a job. Produced by NEA.

Mass Media Ministries
2116 N. Charles Street
Baltimore, Maryland 21218

JORDAN PAUL—ONE TEACHER'S APPROACH

16 mm., 22 min.
1971
(From: The Social Seminar Series—
a series on Drug Abuse)

This film follows a high school health teacher, Jordan Paul, who believes that involvement with his students is the ultimate goal and reward of teaching. It shows him in action in the classroom, on campus, on field trips, and in problem-solving sessions with teachers, students, and their families.

Extension Media Center
University of California
Berkeley, Calif. 94720

KEITH—A SECOND GRADER

16 mm., b & w, 23 min.
1966
(The Four Students Series)

This film is a document of a second-grade student in various school situations. It is meant to provide data regarding his behavior and activities for observation and analysis. It does not illustrate teaching methods or techniques.

Indian University
Audio Visual Center
Bloomington, Indiana 47401

A KEY IN THE DESERT

16 mm., color, 30 min.
1969

This is a film about life at a Southern Arizona boys college-prep. boarding school. The film describes the educational goals of the school through actual situations and scenes. It also features students and staff who portray (re-enact?) events that take place on campus and on field trips.

Modern Talking Picture Service
1212 Avenue of the Americas
New York, New York 10036

KIDS ARE PEOPLE TOO

16 mm., color, 42 min.
1972

This is a documentary about one teacher who attempted to reach disruptive children by providing a special classroom atmosphere where the students can learn to trust an adult as well as other students.

CCM Films, Inc.
866 Third Avenue
New York, New York 10022

KINDERGARTEN

16 mm., b & w, 22 min.

This film is a candid camera study of children's spontaneous behavior in a kindergarten classroom at the Van Horne School in Montreal, Canada.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

THE KINGDOM COME SCHOOL

16 mm., color, 20 min.
1973

The film follows the 22 pupils and their teacher, Harding Ison, as they work and play together on a typical day at the Kingdom Come School in eastern Kentucky. This school is one of the few remaining one room schools in the country. It has survived the threat of consolidation because the teaching methods are very similar to modern open education models.

Appalshop, Inc.
Box 743
Whitesburg, Kentucky 41858

KITCHEN PHYSICS

16 mm., color, 30 min.

This film follows a sixth-grade class in Vermont studying an ESS unit over a period of several weeks. The children work through many activities together with their teacher. The informality of the classroom and the children's active participation in the learning process are well documented.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

LEADERSHIP FOR TOMORROW

16 mm., color

This is a study of the administrators in three innovative open space public high schools in Montgomery County, Tennessee. The film attempts to discover the role of the principal in new organizational and curriculum patterns. The principals are shown in their schools with teachers, students, and parents.

Educational Planning Service
School of Education
2084 Haley Center
Auburn University
Auburn, Alabama 36830

THE LEAGUE: FILM REPORTS ON IDEA'S STUDY OF CHANGE

(4-part series)
16 mm., b & w

When IDEA's (Institute for the Development of Educational Activities) Study of Educational Change and School Improvement was begun, it was anticipated that not all aspects of change process could be described in print. These four films are a part of the final report of the study. The intent of the filming was not to show exemplary practices. Rather, the producers tried to capture the essential ingredients of what happens to teachers and principals in the process of school improvement. The films show incidents as they actually occurred over the five-year period.

IDEA
Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45429

THE LEAGUE—PART I
THE STRATEGY

16 mm., b & w, 70 min.

This film is about the initial problems faced by the IDEA research staff and the principals and teachers they worked with. One example of a problem—a class history of an unsuccessful effort in team-teaching is presented. The film also shows how research on decision making in schools was carried out in activities with principals and teachers. Finally, the film shows how the League began to grow into a group where schools shared problems and helped each other find solutions.

IDEA
Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45429

THE LEAGUE—PART II
A MATTER OF TRUST

16 mm., b & w, 32 min.

This film shows the difficulties that typically prevent decisions from being made by the appropriate school personnel. Examples include communities not trusting school staffs, the reluctance of principals to trust teachers and the reluctance of teachers to trust students.

IDEA
Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45429

THE LEAGUE—PART III
TRY IT SOMETIME

16 mm., b & w, 47 min.

This film describes what happened when teachers began to visit other classrooms in the school. The film shows how teaching can change from a lonely profession to one where teachers can give each other mutual professional support.

IDEA
Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45429

THE LEAGUE—PART IV
I JUST WANTED TO TELL YOU HOW RHONDA IS DOING IN SCHOOL

16 mm., b & w, 39 min.

This film showed the changes that occurred in the League's classrooms. It shows, as an example of changes in decision making, how teachers in one school participate in hiring a new teacher and then integrate her into the staff.

IDEA
Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45429

LEARNING BY DEGREES

16 mm., color, 25 min.

This film is a documentary produced by NBC-News of a well funded career education program.

NBC
30 Rockefeller Plaza
New York, New York 10020

LEARNING IN KINDERGARTEN

This film follows a day's activities at the Elliot-Pearson Children's School, an experimental school run by the Tufts University Child Study Department.

Anti-Defamation League
B'nai B'rith
315 Lexington Avenue
New York, New York 10016

LEARNING STRATEGIES

(One to Grow On Series)
16 mm., color, 11 min.
1973

In this film unrehearsed scenes document some of the teaching techniques that have been discovered for elementary and kindergarten classes as a part of Project G.O.O.D. (Guiding One's Own Development). Particularly interesting sequences show older children discussing the teaching techniques they will use when they assist in the class of a bland teacher.

Extension Media Center
University of California
Berkeley, Calif. 94720

LECTURES ARE A DRAG

16 mm., b & w, 19 min.
1960

This film observes an average class during a spirited session on the Bill of Rights.

Churchill Films
662 N. Robertson Blvd.
Los Angeles, Calif. 90069
213-657-5110

A LESSON IN LEARNING

16 mm., color, 45 min.

This film presents spontaneous and unrehearsed classroom activity which capsules a semester's curriculum.

Yale Divinity School
Visual Education Service
59 High Street
New Haven, Conn. 06520

LESSON IN TEACHING—A SERIES

16 mm.
1969

This series brings the teacher-in-training into a third-grade classroom in order to experience real-life situations. The films show a variety of training methods and techniques.

I. Mathematics—28 min.
II. Reading—28 min.
III. Science—28 min.

Universal Education and Visual Arts
100 Universal City Plaza
Universal City, Calif. 91608

A LESSON ON CHANGE

16 mm., color, 12 min.
1969

This film presents a model of good teaching. It shows a teacher as she spontaneously explains the life and death of Dr. Martin Luther King, Jr., to her second grade class. The film emphasizes taking advantage of teachable moments.

Ohio State University
Dept. on Photography and Cinema
156 West 19th Ave., Room 208
Columbus, Ohio 43210
Att: Film Librarian

LET US TEACH GUESSING

16 mm., color, 61 min.
1966

This film shows Prof. George Polya guiding a class of undergraduates to discover the number of parts into which three-dimensional space is divided by five arbitrary planes. He also identifies the steps in plausible reasoning.

Modern Learning Aids
Division of Wards Natural Science
P.O. Box 302
Rochester, New York 14603

LITTLE WORLD

16 mm., 17 min.

This film describes the activities of a day care center in New York City. It shows the manner in which it provides for the children's needs and how it responds to the problems of parents.

University of Minnesota
Audio Visual Library
Minneapolis, Minn. 55455

LIVE, LEARN, AND TEACH

16 mm., color, 25 min.

This is a documentary of a program for graduate students and teachers. This 8 week summer session at the University of New Hampshire includes a wilderness experience as well as other experimental techniques.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

LIVING AND LEARNING LANGUAGE

16 mm., b & w, 63 min.
1963

This film is a documentary of seven deaf children being taught a lesson in grammatical usage. This unrehearsed, "typical" lesson was filmed as an aid in training supervisors in conversational and discussion skills. It is not presented as a model to be imitated.

Los Angeles Valley College
A/V Services
Van Nuys, Calif. 91401

LONG WALK

16 mm., color, 60 min.
1970

This film is a documentary recollection of the forced winter march in 1864 of 6,000 starving Navaho Indians to a concentration camp in New Mexico. The film ends with a look at the Indian controlled Rough Rock School which emphasizes Navajo culture and language.

Extension Media Center
University of California
Berkeley, Calif. 94720

LOS NIETOS

16 mm., 28 min.

This is the film story of a special summer kindergarten, Los Nietos. The school is in Los Angeles and students are primarily Mexican-American.

University of Minnesota
Audio Visual Library
Minneapolis, Minn. 55455

THE MADISON SCHOOL PLAN

16 mm., color, 18 min.
1971
¾" video cassette

This film presents a plan for integrating exceptional children into the regular school program. It explains that children are allowed to take part in regular classes as well as to be instructed by specialized faculty in the learning center.

Instructional Media Services, Inc.
P.O. Box 1010
Hollywood, Calif. 90028

MAKING THINGS TO LEARN

16 mm., b & w, 11 min.

This film on the workshop process was made in several public, private and Head Start classrooms in the Boston, Massachusetts area. The film shows adults working to build imaginative inexpensive materials, and children using them in their classrooms.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

A MAN'S REACH

16 mm., b & w, 32 min.

This film takes the viewer through a typical day with the superintendent of schools in a large school district. The viewer will see the numerous problems and human relations situations which must be handled by a school superintendent. High points of the film include a regular Board of Education meeting, an encounter with an upset parent, and a policy conference with central office staff.

The Council for Administrative
Leadership in New York State

MANY ROADS

16 mm., color, 23 min.

This film shows how schools can provide children with opportunities to learn in the best ways—best for the particular child, at a particular time, for a particular learning objective. It was filmed in the Huegel Elementary School in Madison, Wisconsin.

Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45429

MARKED FOR FAILURE

16 mm., 60 min.
1967

A television news style documentary on American education and the handicaps that affect children from depressed areas. Shows a pre-nursery school pilot program in N.Y.C. schools. Produced by NET.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

MEN WHO TEACH—A SERIES

16 mm., 60 min. (each)

The series consists of five hour long documentaries about six of America's great college and university teachers. Each film takes the viewers into the teaching and learning environments of these men.

Gerald Holton—Harvard
Norman Jackson—U. of Cal., Berkeley
Abraham Kaplan—U. of Michigan
Howard Mitchell—U. of Pennsylvania
Lloyd Reynolds—Reed College
William Geer—U. of North Carolina, Chapel Hill

Indiana University
Audio-Visual Center
Bloomington, Indiana 47401

METRO! SCHOOL WITHOUT WALLS

16 mm., color, 18 min.
1970

This film presents the activities of Metro, a Chicago "high school without walls." It shows some of the advantages and problems of overall community involvement in planning and executing an innovative curriculum which focuses on the city itself as a learning laboratory. The philosophy, structure and operation of Metro should be considered as a form of alternative education.

University of Minnesota
Audio Visual Library
Minneapolis, Minn. 55455

MODULAR EDUCATION AND ELEMENTARY SCHOOLS

16 mm., color, 29 min.

This film was shot on location at five elementary schools in which modular education has been developed.

Educational Coordinates
Box 348
Bedford, Mass. 01730

MORE THAN A SCHOOL

16 mm., color, 55 min.
1974

A film about the Community School in Nassau County on Long Island. Documents the issues that led to the creation of a free school within a school.

Films Incorporated
International Corporate Headquarters
1144 Wilmette Avenue
Wilmette, Illinois 60091

MOTHER, THIS ISN'T YOUR DAY

16 mm., b & w, 22 min.

This film documents the Young Authors Conference held at Harvard University in May, 1970. The conference emphasized the importance of children being given a choice of subject matter for their writing. The 100 authors were first- through twelfth-grade students from the Cardozo Model School District in Washington, D. C.

(See also "CLOUD 9")

Educational Development Center
Distribution Center
39 Chapel Street
Newton, Mass. 02160

A MOVIE ABOUT LIGHT

16 mm., color, 8 min.

This film presents first grade urban school children and their teacher who are studying light and making a movie about it. The movie explains that many children who had barriers against learning became interested and excited when given cameras with which to learn.

Association for Educational
Communications & Technology
1201 16th Street
Washington, D. C. 20036

THE MUSIC LESSON

16 mm., 30 min.
1967

A film about the Hoff Barthelson Music School. It shows how teachers make use of student discovery and participation in learning activities to teach children the language of music at an early age. Mrs. Mary Helton leads a group of 7-year-olds through musical games and exercises. Produced by NET.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

MY ART IS ME

16 mm., color, 21 min.
1969

This film presents a view of children in an experimental nursery school program. It shows them painting, drawing, sewing, mixing play dough, manipulating clay, and constructing wood and scrap sculpture.

Extension Media Center
University of California
Berkeley, Calif. 94720

MY NAME IS CHILDREN

16 mm., b & w, 55 min.

This is a documentary about the Nova Elementary School in Ft. Lauderdale, Florida. It shows teachers using an inquiry approach to motivate students. It includes a teachers' meeting to discuss coordination of plans and individual students' problems. Produced by NET.

Mass Media Ministries
2116 North Charles Street
Baltimore, Maryland 21218

Educational Planning Services
College of Education
2084 Haley Center
Auburn University
Auburn, Alabama 36830

NEW YORK CITY TEACHERS' STRIKE

16 mm., color, 27 min.
1962

This film reports on the historic strike of more than 30,000 of the 44,000 New York City teachers. It includes interviews with teachers.

AFL-CIO
Education Department
815 16th Street, N.W.
Washington, D. C. 20006

NOBODY TOOK THE TIME

16 mm., b & w, 26 min.
1973

This film depicts ghetto children who are handicapped with learning disabilities but are often labelled mentally retarded. The film demonstrates that trust in themselves and others is their first need. It shows how highly structured classroom and playground techniques result in an understanding of order and the development of language.

Instructional Media Services, Inc.
P.O. Box 1010
Hollywood, Calif. 90028

NOT A PLACE
16 mm., color, 28 min.
1973

This film documents a teacher-training program at Appalachia State University in Boone, North Carolina, which is designed to open lines of communication between the University, the public schools and the community. (From: The Dynamics of Change Series)

Educational Systems and Designs
236 Main Street
Westport, Conn. 06880

NUEVA: AN ALTERNATIVE
16 mm., color, 18 min.
¾" video cassette
1974

This film demonstrates the philosophy and method of the Nueva Day School and Learning Center of Hillsborough, California. It shows representative class activities of pre-kindergarten, kindergarten, 6-, 7-, 8- and 9- to 11-year-old levels. It also shows the involvement of parents at the school and surveys the educational research being done by the faculty.

Extension Media Center
University of California
Berkeley, Calif. 94720

O.T.O.—A CLASSROOM COMMUNITY
"Opportunities to Teach Ourselves" is an integrated learning experience program in operation at the Andrew Warde High School in Fairfield, Connecticut. Featured in the film is an O.T.O. canoe trip on Long Island Sound.

Media 5
3211 Cahuenga Blvd. West
Hollywood, Calif. 90068

THE OAKLEAF PROJECT
16 mm., b & w, 30 min.

This film is about the problems and achievements of an experiment in individually prescribed instruction at the Oakleaf School. The experiment is being carried out by researchers from the University of Pittsburgh.

University of Minnesota
Audio Visual Library
Minneapolis, Minn. 55455

OH YES, THESE ARE VERY SPECIAL CHILDREN
16 mm., color, 20 min.
1971

This film is about retarded children and their dance teacher. It shows how much these children can learn from the dance.

Campbell Films
Academy Avenue
Saxton's River, Kentucky 40769

ONE AT A TIME TOGETHER
16 mm., color, 25 min.

This film follows three students in an elementary school (ages 5-12) who are working on specific learning objectives in an IGE system. Some of the IGE components covered are: adoption of instructional goals and learning objectives, assessment and learning program design and implementation. The film is documentary in nature and was produced at the Martin Luther King, Jr., Laboratory School in Evanston, Illinois.

IDEA
Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45429

ONE WITH THE EARTH
½", ¾", 1", b & w or color
1976

This tape is about the Albuquerque Indian School in Albuquerque, New Mexico. It was made by Native Americans for the Native American Videotape Archives.

Institute for American Indian Arts
Museum
Native American Videotape Archives
Cerrillos Road
Santa Fe, New Mexico 87501

ONLY FOR A MOMENT
16 mm., color, 29 min.
1965

This film shows the educational philosophy of and techniques employed by the Western Pennsylvania School for the Blind. Its main purpose is to equip its pupils to handle their problems, realize their potential, and become better citizens.

Western Pennsylvania School for the
Blind

THE OPEN CLASSROOM
16 mm., color, 2 min.

This film surveys the various forms of open education in operation in public schools in New York, Washington and California. The film features Prof. Lillian Weber, a leading proponent of the open classroom concept and director of C.C. N.Y.'s Workshop Center for Open Education.

Media 5
3211 Cahuenga Blvd. West
Hollywood, Calif. 90068

OPEN CLASSROOM
16 mm., b & w, 12 min.

This film shows actual on-going public school settings in the Southern California area.

Sherwin P. Rubin
23920 Ariza Avenue, #246
Torrance, Calif. 90505

OPEN DOORS—THE MARION STORY
16 mm., color, 13 min.
1967

This film presents a report on the activities of the people of Marion, Indiana, who initiated the first locally financed community education program in the state. Local leaders explain the procedures of starting the program. The film also includes classroom scenes.

Purdue University A/V Center
Lafayette, Indiana 47907

OPEN FOR CHILDREN
16 mm., color, 30 min.
1972

This film investigates the attitudes of workers in community day care centers in New York City and Hoboken, New Jersey. It includes interviews with teachers, daily classroom activities, and meetings.

Odeon Films
1619 Broadway
New York, New York 10019

OPEN PLAN SCHOOLS
16 mm.

This film shows scenes from 3 open plan schools to illustrate the major characteristics of this type of school: open space, open administration, open teachers and open curricula. Activities of a typical day are shown.

Educational Media, Inc.
P.O. Box 39
809 Industrial Way
Ellenburg, Washington 98926

OPERATION HEAD START
16 mm., b & w, 27 min.
1966

This film is a documentation of a project conducted at the Van Nuys, California Head Start Development Center for underprivileged children. It shows the child's home and classroom experiences and the work and training of volunteers and teachers. (Narrated by Burt Lancaster)

BFA Educational Media
2211 Michigan Avenue
Santa Monica, Calif. 90404

THE OPPORTUNITY CLASS
16 mm., color, 22 min.

This film documents the origin, development and activities of a special nursery class for both handicapped and normal children under seven. The film shows how the opportunity class plays a useful role in preparing the physically or mentally handicapped child for entry into a formal classroom setting.

New York University Film Library
26 Washington Place
New York, New York 10003

OUR BUILDING
16 mm., b & w, 25 min.
1976

This film follows an experiment at the Putney School in education and architecture (1973-1975). Students and staff built a 7200 sq. ft. arts and crafts building.

Marjorie Morton
15 Cleveland Street
Arlington, Mass. 02174

PANCHO
16 mm., color, 25 min.
1967

This film surveys the features of the Head Start Program. It follows the development of one young boy of Mexican descent showing his miraculous physical and mental change from cretin to normal through Head Start.

U.S. National Audio Visual Center
National Archives and Records Service
Washington, D. C. 20408

THE PARKWAY PROGRAM
16 mm.

This film is the documentary of a successful inner city school without walls within the Philadelphia public school system. The film concentrates on a few students in rap sessions and in other educational activities.

Films Incorporated
International Corporate Headquarters
1144 Wilmette Avenue
Wilmette, Illinois 60091

PERFORMANCE CONTRACTING—THE GRAND RAPIDS EXPERIENCE
16 mm., b & w, 27 min.

In this film the performance contracting projects are viewed from the perspective of the child, the teacher, and the principal.

Indiana University
Audio-Visual Center
Bloomington, Indiana 47401

PINE SCHOOL
16 mm., 30 min.
1965

This film is a study of mentally retarded children, 3 to 6 years old from underprivileged homes. The Pine School provides materials for mental stimulation and a high protein diet to help overcome nutritional deficiencies. Of 27 children who have left, 16 have been able to enter school and take regular work.

University of Iowa
A/V Center
C-5 East Hall
Iowa City, Iowa 52240

PLAY IS THE WORK OF YOUNG CHILDREN
16 mm., ¾" video cassette

This film shows Lenora Wilson teaching a class of five-year-olds at the Nueva School in Hillsborough, California. A voiceover explanation accompanies scenes of her and the students.

Extension Media Center
University of California
Berkeley, Calif. 94720

POND WATER
16 mm., color, 40 min.

This two-part film shows a lively sixth grade class on Long Island, New York, exploring an ESS unit with the support of their teacher. POND WATER begins with a field trip to a nearby pond. The pond life which the children collect becomes the subject of intensive study, experimentation, classification, and discussion over the next five weeks in the classroom. Gradually the children sharpen their observations and begin to see relations among the tiny life forms they study with hand lenses and microscopes. They draw what they see, keep records, and make predictions.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

PORTRAIT OF THE INNER-CITY SCHOOL: A PLACE TO LEARN
16 mm., b & w, 19 min.
1965

This film is basically a survey of inner-city schools. It discusses some of the creative ideas with which school teachers and administrators can approach the problem of teaching pupils from the disadvantaged inner-city. It also points out how these pupils view school.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

POUGHKEEPSIE DAY SCHOOL
½", b & w (2 tapes)
1973

These tapes are the result of a project in which two video artists, Parry Teasdale and Nancy Cain, were asked to introduce video to a high school social studies class at the Poughkeepsie Day School. The school is a well equipped private school in the suburbs of Poughkeepsie, N. Y. It is attended primarily by children of the affluent middle class; it has open classrooms and a small enrollment. The artists hoped that the students would make a revealing tape about their feelings toward the school. The parents were outraged by the results of the first program and refused to let it be played on local cable T.V. A second less controversial tape was also produced.

Media Bus
Box 418
Lanesville, New York 12450

PRE-KINDERGARTEN—NEW HAVEN

This is the film story of a pre-kindergarten program in New Haven, Connecticut.

University of Minnesota
Audio Visual Library
Minneapolis, Minn. 55455

THE PRE-SCHOOL
16 mm., color, 22 min.

This film is introduced by Dr. Wilson Riles, California Superintendent of Public Instruction. It includes a day's visit to a pre-school where teachers, assistants, and aids cooperate to help the children.

Paramount Oxford Films
5451 Marathon Street
Hollywood, Calif. 90038

PRETTY GOOD CLASS FOR A MONDAY
(One to Grow On Series)
16 mm., color, 26 min.
1973

This film presents a study of three uniquely different high school students in a single history class. It shows how each participates in the class with his own special set of motives, needs and values.

Extension Media Center
University of California
Berkeley, Calif. 94720

PROFESSOR
16 mm., b & w, 20 min.
1971
(From: The College Selection Series)

This film presents a psychology professor at the University of Pennsylvania who declares himself to be a "revolutionary." It shows him in class, at home, and interacting with his students in his office or on campus.

University of Pennsylvania
Audio Visual Aids Library
University Park, Penn. 16802

PROGRAMMED TUTORING
16 mm., color, 30 min.

This film depicts an integrated program of individualized tutoring on an elementary level. The subject shown is reading.

Indiana University
Audio-Visual Center
Bloomington, Indiana 47401

PROMISES TO KEEP
16 mm., color, 28 min.

This film examines several federal projects in inner-city schools in Philadelphia, Miami, and San Diego. The film discusses the problems facing inner city schools and offers some new ways to solve them.

Motion Picture Productions of
Texas, Inc.
1101 Nueces
Austin, Texas 78707

PRUDENCE CRANDALL
16 mm., 48 min.
1965

This NBC documentary is a profile of Prudence Crandall, a New England school teacher, who is promoting the cause of equal opportunity for every American child regardless of color.

NBC
30 Rockefeller Plaza
New York, New York 10020

THE QUIET REVOLUTION

16 mm., color, 28 min.
1967

This film depicts the staffing patterns in five different schools that have initiated team teaching, flexible scheduling, nongraded elementary programs, and other innovations. The film explains that improvement in American education can only follow when the teacher has time to plan and analyze them. It suggests some alternatives for educators who desire action.

Stanford University
Stanford, Calif. 94305
Att: Film Distribution

QUIET TOO LONG

16 mm., b & w, 29 min.
1967

This film is about the new militancy of teachers who are rising in protest against poor school facilities. The film observes the work of two teachers: in the classroom, on the streets, in budget meetings, and at a space center.

National Education Association
Division of Press, Radio and
Television Relations
1201 Sixteenth Street, N.W.
Washington, D. C. 20036

RAG TAPESTRY

16 mm., color, 13 min.
1968

This film is about the making of a rag tapestry by 25 children at the Junior Museum of the Metropolitan Museum of Art in New York City.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

REBOP: RAFAEL CANCEL MIRANDA HIGH SCHOOL

½" video, b & w

This tape was made for a program on the Boston Educational Television Station. It is about a Chicago Puerto Rican High School and its cultural identity.

Alternative Schools Network
Videoproject
1105 West Lawrence, Room 210
Chicago, Illinois 60640

REPORT

16 mm., b & w, 53 min.
¾" video cassette
1970

This film is a "fantasy-documentary" report on a painful, nightmarish experience: trying to teach an experimental political science course at the University of California during 1968-1969. The film deals chaotically with chaos—it does not attempt to portray a coherent teaching experience. Instead, it tries through both teach and learn in the midst of a conform and content to show how it feels to fusing time of change in higher education.

Extension Media Center
University of California
Berkeley, Calif. 94720

RETARDED CHILDREN GO TO CAMP

16 mm., color, 14 min.
1964

This film pictures a camp which has been developed for retarded children and their parents. It discusses some of the problems which parents encounter with their children and describes the benefits of the camp.

Minnesota Association for
Retarded Children
3225 Lyndale Avenue, South
Minneapolis, Minn. 55408

REVIEW LESSON—BIOLOGY—SCHWALEN

16 mm., b & w, 41 min.
1962

This is a film of an unrehearsed class session showing student participation in the review of a unit of work. The teacher has helped to plan, organize and assign activities, but the students actually do the reviewing.

Pennsylvania State University
Psychological Cinema Register
A/V Services
6 Willard Blvd.
University Park, Penn. 16802

REWARD PROCEDURES FOR CLASSROOM MANAGEMENT

16 mm., b & w, 20 min.
1971

This film demonstrates in documentary technique step-by-step methods for modifying the academic and social behavior of children and teenagers through the use of rewards in the classroom.

BEHTC
Behavior Technics, Inc.
Box 116
Lemont, Penn. 16581

ROOM TO LEARN

16 mm., color, 22 min.

This film documents the imaginative approach taken in planning for the educational needs of very young children. It portrays one of the most outstanding preschool facilities, the Early Learning Center in Stamford, Connecticut. The film explains that the Center's design is based in part on the Montessori philosophy.

Instructional Media Services, Inc.
P.O. Box 1010
Hollywood, Calif. 90028

RURAL HIGH SCHOOL

16 mm., b & w, 18 min.

This film describes the home life and school experience of students in a large U.S. rural high school. It includes scenes from classes, social activities, and student homes.

Norwood Films
P.O. Box 1894
Wheaton Post Office
Silver Springs, Maryland 20209

RX FOR LEARNING

16 mm., color, 28 min.

This film is an in-depth examination of an I.P.I. (individually prescribed instruction system) in the Oakleaf Elementary School in Pittsburgh.

International Communications Co.
244 Thorn Street
Sewickly, Penn. 15143

SAVE ADULT EDUCATION

½" video, b & w

A documentation of people organizing around funding issues for Community, GED and Basic Education for Chicago adults.

Alternative Schools Network
Videoproject
1105 West Lawrence, Room 210
Chicago, Illinois 60640

SCHOOL

16 mm., b & w, 30 min.
1968

This film shows children who were considered unteachable by conventional modes of judgement to be fully engaged in the learning process because the experiences offered are meaningful to them and emerge out of mutual respect and warmth between students and teachers.

Grove Press—Cinema 16 Film Library
196 W. Houston Street
New York, New York 10014

A SCHOOL DAY

16 mm., color, 24 min.

This film follows Beth, a bright, well adjusted nine-year-old girl, who is congenitally blind, during a school day.

Penn. State University
Audio Visual Aids Library
University Park, Penn 16802

SCHOOL DAYS

16 mm., color

This film documents the radical students organizing in the New York City public schools. It shows how they begin to use newspapers as an organizing tool and struggle to develop ways to protect themselves against repression and tendencies toward insignificant reform.

San Francisco Newsreel
1232 Market Street
San Francisco, Calif. 94102

SCHOOL IN A CELLBLOCK

16 mm., b & w, 13 min.

This is a documentary about the value of vocational education training in prison education. It follows the experiences of a sullen inmate in the Wyoming Penitentiary who becomes interested in the prison school.

Wyoming State Dept. of Education
Capitol Building, Room 213
Cheyenne, Wyoming 82001

SCHOOL IS FOR CHILDREN

16 mm., color, 17 min.
1973

This film shows children in special education classes for exceptional pre-school children learning to master their bodies and share and interact with one another in specially designed group activities.

Instructional Media Services, Inc.
P.O. Box 1010
Hollywood, Calif. 90028

SCHOOL OF THE OZARKS

16 mm., color, 28 min.
1974

This film explores the meaning of work and education in a candid look at the life of students at the School of the Ozarks at Point Lookout, Missouri.

School of the Ozarks
Point Lookout, Missouri 65726

THE SCHOOL ON STILTS

This film is about an elementary school in the St. Bernard Parish, Louisiana, with an open education program and an open space facility.

Educational Planning Services
College of Education
2084 Haley Center
Auburn University
Auburn, Alabama 36830

SCHOOL TIME IN CAMP

16 mm., b & w, 18 min.

This film shows the activities of two groups of city children in grades five and seven who go to a teacher guided camp for two weeks during the regular school term.

Audio Visual Center
Montclair State College
Upper Montclair, New Jersey 07043

SCHOOL WITHOUT FAILURE

16 mm., color, 46 min.
1970

This film is a documentary of a public elementary school in which Dr. William Glasser's philosophy of no-failure education is being practiced.

Media 5
3211 Cahuenga Blvd. West
Hollywood, Calif. 90068

SCHOOLHOUSE IN THE RED

16 mm., color, 42 min.
1955

This film deals with the sociological and psychological factors involved when small communities face up to the problems of joining their school districts into larger units.

University of Minnesota
Audio Visual Library
Minneapolis, Minn. 55455

THE SEARCH: INADEQUATE SCHOOL FACILITIES

16 mm., 26 min.
1955

This film is about Harvard University's pioneering research technique, the "shadow" where researchers follow children through the school day to try to determine their needs. The film includes interviews with parents and teachers.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

SEE MY RAINBOW

16 mm.

This is a film about an open education classroom. It was filmed at the Dryden Street School in Westbury, N. Y., a suburb in the middle of Long Island. The school is a grade one to four racially and ethnically mixed public elementary school with an enrollment of approximately 300. The film was shot on five consecutive days and tries to capture the daily experience of open education.

Nassau Film Productions
24 West Terrace Road
Great Neck, New York 11021

SEE, TOUCH, FEEL: A REPORT ON THE ARTIST IN THE SCHOOL

16 mm., color

This film documents the Artist in Residence program in three schools: two high schools in Evergreen, Colorado, and Philadelphia, Penn., and a junior high in St. Paul, Minnesota.

ACI Films
35 West 45th Street
New York, New York 10036

SENSE OF THE FUTURE

Kinescope, 28 min.

This film features Dr. Charles Stewart. It takes viewers into the classrooms where the film shows why Negro school drop-out rates are disproportionately high.

A/V Education Center
University of Michigan
416 4th Avenue
Ann Arbor, Michigan 48106

SETTING THE STAGE FOR LEARNING

16 mm., b & w, 22 min.

This film is a record of an experiment in which a group of children are urged to play in a sandbox with no tools or toys—only sand. This debacle is contrasted with a number of familiar nursery school situations.

Churchill Films
662 N. Robertson Blvd.
Los Angeles, Calif. 90069

SIGHT AND SOUND—A SERIES

16 mm., color, 12 min. (each film)
1969

Media in French Language Teaching

This film records the progress of an inner city school fifth-grade French class in Philadelphia, Penn.

Media in German Language Teaching

This film shows an advanced German class in a high school in Minnesota.

Media in Spanish Language Teaching

This film shows a fifth semester Spanish class at Bucknell University.

University of Southern California
Department of Cinema
University Park
Los Angeles, Calif. 90007

A SMALL THINGS CLASSROOM

16 mm., b & w, 25 min.

This film shows a combined fifth/sixth grade class studying the ESS unit "Small Things." The children learn how to operate small hand-held microscopes and study such materials as corn meal and salt and sugar crystals. The following day they examine organisms in pond water and draw diagrams of what they have seen.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

THE SMALL WORLD OF NURSERY SCHOOL

16 mm., color, 29 min.

This film is a survey of nursery schools. It was shot on location at four nursery schools where varied approaches to preschool education are being tried.

Educational Coordinates
Box 348
Bedford, Mass. 07130

SOME OF OUR SCHOOLMATES ARE BLIND

16 mm., color, 20 min.
1960

This film describes the education of blind and sighted children in a public elementary school in Temple City, California. It shows how the blind child becomes identified with his peers and with the total school program. It includes scenes of a blind child in regular classroom work, on the playground and in sessions where special teachers meet special curriculum needs, such as the teaching of Braille.

American Foundation for the Blind
115 West 16th Street
New York, New York 10011

SOMEBODY SPECIAL

16 mm., color, 21 min.

This film is about IGE in the middle or junior high school (ages 10-15). It follows a student through the IGE system as he works on specific learning objectives. It also sketches the decision-making structure of an IGE school as well as illustrating many of the IGE components in operation.

(IGE = Individualized Instruction)

Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45439

THE SOONER THE BETTER

16 mm., 27 min.

This film, made by Beverly Simon, is designed for teachers of pre-school children. It explores the problem of sex-stereotyping in the classroom by focusing on positive, non-sexist teaching practices. It was filmed in multi-ethnic pre-schools around the country.

The Non-Sexist Child Development
Project (A Project of the Women's
Action Alliance, Inc.)
370 Lexington Avenue
New York, New York 10017
212-532-8330

SPECIAL EDUCATION

16 mm., color, 25 min.
1968

This film deals with the organization, philosophy, objectives, and activities in the area of special education in the Shelby County School System. It shows various classes and programs.

University of Tennessee
Film Service
Knoxville, Tenn. 37916

STARTING SCHOOL

16 mm., color, 14 min.
1973

This film documents the activities in one day at a kindergarten.

Encyclopedia Brittanica
Educational Corporation
425 North Michigan Avenue
Chicago, Illinois 60611

STEP BY STEP—THE STORY OF HARLEM PREP

16 mm., color, 30 min.

This film is about Harlem Prep, a school located in an abandoned supermarket that prepares Harlem's high school drop-outs for college. The film shows classes in progress, a Harlem Prep graduate at Vassar College, and the homes and streets of Harlem.

Modern Talking Pictures
1212 Avenue of the Americas
New York, New York 10036

THE STORY OF THE HARLAN-SHOEMAKER SCHOOL

16 mm., color, 15 min.
1960

This film documents the complete therapy program for physically handicapped students at the Harlan-Shoemaker School in Los Angeles, California. It shows daily activities including: psychological testing and the cooperation between the community and school officials.

BFA Educational Media
2211 Michigan Avenue
Santa Monica, Calif. 90404

STUDENT DIRECTED CURRICULUM—AN ALTERNATIVE EDUCATION APPROACH

16 mm., color, 21 min.
1971

This film focuses on the perception of inner-city students of their schools and how education could satisfy their concerns. It shows the strategies taken by the Institute for the Advancement of Urban Education in identifying the problems at an inner-city high school. Then it depicts the setting up of a pilot program that incorporates the elements of an open education approach.

Educational Coordinates
625 Ellis Street
Mountain View, Calif. 94043

A SUCCESS ORIENTED CLASSROOM

16 mm., color, 28 min.

This film is an uncut 16-minute visit to a success oriented classroom at one of Dr. Glasser's model schools without failure.

Media 5
3211 Cahuenga Blvd. West
Hollywood, Calif. 90068

SUMMERHILL

16 mm., color, 28 min.
1967

This film is a documentary of the English boarding school, Summerhill, a school without fixed rules where each student is his own or her own master. Alexander Neill, founder, explains his objectives and how his methods work. It is included here as an open school "classic."

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

TATOO MY SOUL—MAKE STRAIGHT MY MIND

16 mm., color, 28 min.
1971

This film is about the Windom School District in Texas, a county wide program for more than 7,000 students.

Windom School District
Box 938
Windom, Texas 75492

THE TEACHER, A COMMUNITY HELPER

16 mm., b & w and color, 10 min.
1967

This film describes a typical day in the life of a primary school teacher.

Sigma Educational Films
1717 Ventura Blvd.
Studio City, Calif. 91604

TEACHER EDUCATION IN THE OUTDOORS

16 mm., color, 20 min.
1965

This film is about a week of school camping for the sixth grade class from the Bloom Grade School in Rockford, Illinois.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

TEACHER GAP

16 mm., 60 min.
1965

This film focuses on school administrators and teachers in two communities to explore the teacher shortage and its effects on the quality of teaching in public schools.

Indiana University
Audio Visual Center
Bloomington, Indiana 47401

TEACHER IN REFLECTION

(One to Grow On Series)
16 mm., color, 11 min.
1973

This film shows a teacher interacting with her students in a "class meeting," a technique she uses to work through personal and classroom problems. She then records her unrehearsed thoughts as she views herself in the partially completed film.

Extension Media Center
University of California
Berkeley, Calif. 94720

TEACHING A CONCEPT—A SERIES

16 mm., b & w

Each film is an unrehearsed class session in which a six-step process is used to teach a concept.

1. Mathematics—Bainbridge
   25 min. (teaching quadratic equations)
2. Mathematics—Cressman
   36 min. (factoring)
3. Physics—Rutshley
   36 min. (Boyle's Law)
4. American History—Everhart
   35 min. (Jacksonian Democracy)

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

TEACHING ENGLISH LITERACY TO PRE-SCHOOL INDIAN CHILDREN AT THE SAN FELIPE INDIAN RESERVATION

16 mm., b & w, 9 min.
1968

This film is a survey of a three month experiment conducted by the behavioral technology department of Westinghouse research laboratories in teaching English vocabulary by using a contingency management system and special equipment to Indian children. The film shows the use of rewards for learning and evaluates the progress of the children.

Westinghouse Electric Corp.
Visual Communications Department
Gateway Center
Westinghouse Building
Pittsburgh, Penn. 15222

TEACHING STYLES—I

16 mm., b & w, 30 min.
1969

A teacher in a small rural school in Maine shows films of his community of the modified media system in use in his classroom and of his students' activities. Other teachers discuss his teaching style with him.

McGraw-Hill Textfilms
1221 Avenue of the Americas
New York, New York 10020

TEACHING STYLES—II

16 mm., b & w, 30 min.
1969

A teacher in a suburban California town shows films of his students doing group research, working in laboratory activities and choosing what to do. A panel discusses with the teacher the advantages and disadvantages of his teaching style.

McGraw-Hill Textfilms
1221 Avenue of the Americas
New York, New York 10020

TEACHING STYLES—III

16 mm., b & w, 30 min.
1969

A teacher in a conventional Massachusetts school shows films of his fairly conventional classroom approach, which offers students a diversity of activities. A panel discusses the teacher's style.

McGraw-Hill Textfilms
1221 Avenue of the Americas
New York, New York 10020

TEACHNG THE CHILD WHO IS RETARDED

16 mm., color, 20 min.

This film shows classroom situations for retarded children at the University of South Dakota summer school.

University of South Dakota
Audio Visual Center
Vermillion, South Dakota 57069

TEACHING THE ONE AND THE MANY

16 mm., color, 28 min.

This film is about a high school in rural Idaho that had been passed by as far as educational innovations were concerned. It explains how a learning center was set up and shows the reactions of students and teachers.

Modern Talking Picture Service
1212 Avenue of the Americas
New York, New York 10036

THE TEACHERS

16 mm., 49 min.
1966

This is a cinema-verité account of a six-week advanced study institute in which 50 teachers are prepared for teaching disadvantaged children. Their training begins with a five-day "live-in" in poor people's homes so that they can understand low-income and migrant families. Later, at a mountain resort, the teachers are filmed holding uninhibited discussions.

Extension Media Center
University of California
Berkeley, Calif. 94702

THE TEACHERS VIEW

16 mm., color, 28 min.

This film features staff members from various schools without failure who gather to discuss their experiences in beginning class meetings and enrichment programs. They discuss common problems and solutions.

Media 5
3211 Cahuenga Blvd. West
Hollywood, Calif. 90068

TEAM TEACHING IN THE ELEMENTARY SCHOOL

16 mm., color, 22 min.

This film introduces team teaching during a regular school day at the Ernotine Matzke Elementary School in Cypress, Texas.

Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45429

TEAM TEACHING ON THE ELEMENTARY LEVEL

16 mm., color, 14 min.
1964

The purposes of this film are to explain the reasons for and the methodology of team teaching; to trace the development of an experimental project from theory to practice; and to demonstrate the feasibility of team teaching in the elementary school. Cashmere, Washington, is the scene of the experiment. The film traces the motivation, plans and details involved in achieving the new methods. It includes a summer workshop at Central Washington State College.

University of Minnesota
A/V Library
Minneapolis, Minn. 55455

TEAM TEACHING: THE CORONA AFFAIR

16 mm., b & w, 25 min.

This film documents the problems of one team of teachers in an elementary school. This is not a staged success story; rather it is a true story of the struggles of a real team of teachers.

Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45429

THEY CAN DO IT

16 mm., b & w, 53 min.
1969

This film deals with 26 first graders at the Pastorius Public School in Pennsylvania who have never been to school. The film starts with the second day of school and follows the class on five more visits throughout the year. The class is taught by Louie Glenn, who believes that underprivileged kids must be taught how to learn in an "educational framework" as well as specific subjects.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

THEY DO NOT WALK ALONE

16 mm., color, 29 min.
1970

This film portrays the operation of an oral education program for deaf children from pre-school through junior high. It shows the educational, vocational and social experiences of graduates of the Clarke School for Deaf Children.

McGraw-Hill Textfilms
1221 Avenue of the Americas
New York, New York 10020

THREE YEAR OLD SERIES

16 mm., b & w, nine films

This series of nine films was made at the City and Country School in New York City during the course of a school year. This school provides pre-kindergarten children with a curriculum based on developmental needs and gives importance to the social and emotional needs of growth. Children are shown as they go about their daily activities.

1. Roof, 15 min.
2. Rhythms, 9 min.
3. Indoors, [illegible]4 min.
4. Roof & Indoors, 16 min.
5. Indoors, 16 min.
6. Indoors, 20 min.
7. Roof, 19 min.
8. Indoors, 25 min.
9. Rainy Day, 34 min.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

THIS IS A LABORATORY SCHOOL

16 mm., b & w, 29 min.
1964

This film is about a team teaching program at the Laboratory School of the University of California.

U.C.L.A.
405 Hilgard Avenue
Los Angeles, Calif. 90024

THIS IS MY SCHOOL

16 mm., color, 12 min.

This film tells a student's story of what his school has meant to him. It was written and filmed by the students of the Cherry Lane School in Connecticut.

Pix Film Service
34 East Putnam
Greenwich, Conn. 06830

THE THREE R'S . . . AND SEX EDUCATION

16 mm., b & w, 60 min.

This film is a documentary exploring opposing responses when teaching sex education. The film includes a visit to the Germantown Friends School and a P.T.A. meeting in Cedar Rapids, Iowa.

Indiana University
Audio Visual Center
Bloomington, Indiana 47401

THURSDAY'S CHILDREN

16 mm., color, 28 min.

This film visits a special school that helps people with learning disabilities related to emotional problems to overcome these problems. The film features four preschool children and the ways in which their problems are recognized and dealt with.

KETC-TV
6996 Millbrook Blvd.
St. Louis, Missouri 63130

TENSE: IMPERFECT

16 mm., 12 min.
1968

This film is about the psychological problems of a middle class teacher with good intentions who has a class of "culturally deprived" students. The film shows the effect on the teacher and the class.

McGraw-Hill Textfilms
1221 Avenue of the Americas
New York, New York 10020

THE TIME OF GROWING (1962 version: IF THESE WERE YOUR CHILDREN)

16 mm., b & w, 29 min.
1965

This film pictures the activities and behavior of a group of second-grade children and their teacher during an ordinary school day. The film shows that the children reveal their feelings and anxieties more readily through their behavior than in words. It includes conversations between the teacher and parents and has a commentary by a well known educator.

Metropolitan Life Insurance Co.
Health and Welfare Division
1 Madison Avenue
New York, New York 10010

THE TIME OF THEIR LIVES

16 mm., b & w, 30 min.
1962

This film presents a synoptic view of one day in the life of 24 5-year-olds in a kindergarten class. The footage is completely "natural" and unrehearsed.

Mass Media Ministries
2116 North Charles Street
Baltimore, Maryland 21218

TIME TO GROW

16 mm., color, 28 min.

This film is about an innovative idea in elementary education: the pre-first-grade class. It is based on the idea that kids need maturing before they enter first grade. The film shows two classes in action.

Campbell Films
Academy Avenue
Saxtons River, Vermont 05154

TO CALM A TROUBLED CAMPUS

16 mm., 33 min.
1970

Shows the resolution without violence of student protests at the University of Pennsylvania. The protests centered around government contracts for war research and the expansion of the university into a neighboring ghetto.

National Educational T.V., Inc.
Indiana University
Bloomington, Indiana 47401

TO FIND A WAY

16 mm., b & w, 35 min.

This film follows a teacher education program based on the workshop process as a means of initiating and invoking future teachers in open education. The teachers are shown both as students and as teachers. The program was given at Lowell State College in Massachusetts.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

TO LEAD USEFUL LIVES

16 mm., b & w, 23 min.

This film is about theoretical and actual approaches to special education. It documents actual events in a classroom and isolates specific situations.

Edinboro State College
Edinboro, Penn. 16412

TO LIVE TOGETHER

16 mm., 34 min.

This film shows the difficulties encountered and the experiences shared by children in an interracial summer camp.

Anti-Defamation League
B'nai B'rith
315 Lexington Avenue
New York, New York 10016

TO MAKE KIDS LOVE SCHOOL: THE 280 ACRE CLASSROOM

16 mm., color, 22 min.
1974

This film documents the Mac Skimming Natural Science School, a rural school without walls in Canada. The film demonstrates how disturbed urban children are successfully helped by bringing them into contact with the natural world.

Extension Media Center
University of California
Berkeley, Calif. 94720

TO TOUCH A CHILD

16 mm., color, 29 min.
1966

This film presents the story of the Community School System in Flint, Michigan. It shows how the public school buildings are being used for other purposes.

Cintron Corporation
P.O. Box 687
1621 W. 9th Street
Lawrence, Kansas 66044

TOMORROW WE'LL SEE WHAT HAPPENS

16 mm., b & w, 30 min.

This film reveals the satisfactions and frustrations of people who are trying to change schools into a school community. It was filmed at the Pacoima, Dublin Avenue and Wilshire Crest Public Elementary Schools in Los Angeles, California.

Phoenix Films
470 Park Avenue
New York, New York 10016

TUESDAY

16 mm., color, 28 min.

TUESDAY is a useful film for any school staff working on team teaching and individualizing learning. Filmed on location at the Wilson School in Lanesville, Wisconsin, it follows a teaching team through a typical day. The film has ten projection stops for discussion periods and is accompanied by a study guide.

Institute for the Development
of Educational Activities
5335 Far Hills Avenue
Dayton, Ohio 45429

THE TUTORS OF FERNALD

16 mm., 30 min.

This film focuses on one phase of a research project—the use of students to tutor other students. Filmed in a cinema-verité style at the Fernald School of the University of California in Los Angeles. As one example of the program it shows underachieving black male students from a ghetto school who were busing to a school devoted to a program for high SES whites with similar learning difficulties.

S-L Film Productions
P.O. Box 41108
Los Angeles, Calif. 90041

TWO INDIANS—RED REFLECTIONS OF LIFE

16 mm.
1973

This film is a documentary study of two North American Indian high school boys. One is from Zuni Pueblo, New Mexico, where he was raised in a traditional Indian setting and retains his tribal identity and world view. The other boy is from the Yachi tribe in Oklahoma and is searching for his identity in art and school politics. The film includes student rap sessions, student government meetings, rock and roll and traditional dances, art classes, and discussions among Indians of Red Power.

Contron Educational Films
1255 Post Street, Suite 652
San Francisco, Calif. 94109

VERONICA

16 mm., color, 27 min.

This film is a cinema-verité portrait of Veronica Glover, a black teenager who is president of her class in a predominantly white high school in New Haven, Connecticut. The film is about her struggle to maintain her identity under stress.

Jason Films
2621 Palisade Avenue
Riverdale, New York 10463

VIGNETTE SERIES

16 mm., b & w, six films

This series of six films provides continuous observations of pre-school children in Head Start classrooms and situations.

Chairs, 9 min.
Injections, 10 min.
Marble Games, 12 min.
Seven Day Itch, 7 min.
Water Play, 12 min.
Wall Washing, 12 min.

Educational Development Center
39 Chapel Street
Newton, Mass. 02160

WARM UP TO PSYCHODRAMA

16 mm., 30 min.
1968

This film shows the spontaneous, unrehearsed behavior of a college class in socio-drama and its role in education. Employing non-verbal and psychodrama techniques, the group confronts one of its members who has been perceived as "turning off" the participation of others. (limited showings)

State University College at Buffalo
1300 Elmwood Avenue
Buffalo, New York 14222

THE WAY IT IS

16 mm., 60 min.
1967

This film is about experiments being conducted by New York University in a seventh-grade public school class in an attempt to stimulate some kind of interest among the pupils. They used "cluster readers" in conjunction with small class groups with limited success so far.

National Educational T.V., Inc.
Indiana University
Bloomington, Indiana 47401

THE WAY OF OUR FATHERS

16 mm., color, 33 min.
1972

Northern California Indians depict unique elements of their culture. The film explores the destruction of self-concepts and the loss of cultural heritage by conventional white-oriented educational programs. It also shows methods of incorporating Indian culture into the American educational system. Examples are shown of learning through Indian methods.

Extension Media Center
University of California
Berkeley, Calif. 94720

"WE'LL SHOW YOU WHAT WE'RE GONNA DO!"—ART WITH MULTIPLE-HANDICAPPED CHILDREN

16 mm.

This film shows an exploratory art program with 18 blind or partially sighted and additionally handicapped children. It shows how kids can exceed expectations and how adults can help.

ACI Media, Inc.
35 West 45th Street
New York, New York 10036

WHAT DID YOU LEARN IN SCHOOL TODAY?

16 mm., b & w, 48 min.

Newswoman Joan Murray narrates this examination of an alternative educational method, the "open classroom." She interviews Lady Bridget Plowden, whose report on education changed many British schools; visits North Dakota, a state which is changing entirely to open classrooms; visits the Grape School in Watts; and goes to a teacher-training workshop in Connecticut. One segment also deals with satellite or mini high schools.

Indiana University
A/V Center
Bloomington, Indiana 47401

WHAT IS TEACHING, WHAT IS LEARNING

(One to Grow On Series)
16 mm., color, 30 min.
1973

In this film teachers enthusiastically discuss their first year's experiences in the "open classroom." Flashbacks to their classes illustrate the conversation.

Extension Media Center
University of California
Berkeley, Calif. 94720

WHERE IS PREJUDICE

16 mm., 60 min.
1968

In this film 12 college students of different races and faiths are candidly shown while participating in a week long workshop to test their common denial that they are prejudiced. As frank discussion and questioning of one another continues, latent prejudices emerge. The students are unable to cope with this revelation.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

WHY HUMAN RELATIONS?

16 mm., 29 min.

This film identifies the basic need for good human relationships in schools. It shows several schools where human relationships have been consciously improved.

Media 5
3211 Cahuenga Blvd. West
Hollywood, Calif. 90068

WHY BILLIE COULDN'T LEARN

16 mm., 40 min.
1968

This film is about special education for the neurologically handicapped. It shows actual classes in the Palos Verdes Unified School District in Southern California.

Penn. State University
Audio Visual Aids Library
University Park, Penn. 16802

WOMEN EMERGING: COMPARING CULTURAL EXPECTATIONS

16 mm., b & w, 27 min.
1974

This film documents the experiences of a multi-cultural women's class at Agora, an experimental school within Berkeley High School in Berkeley, California. The film shows four days separated by intervals of five weeks in the spring semester of 1974.

Extension Media Center
University of California
Berkeley, Calif. 94720

WORLDS APART

16 mm.

This film shows techniques to bridge the gap between the white world and the ghetto as contrasted with standard teaching methods which doom the ghetto child. It was filmed in a pre-kindergarten class supervised by the Institute for Developmental Studies at N.Y.U.

Anti-Defamation League of
B'nai B'rith
315 Lexington Avenue
New York, New York 10016

1.33 *Topical Index to the Catalogue*

(All films are listed alphabetically by title in the catalogue)

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Education by Choice (Ed. pluralism)
Getting It All Together ("Innovative")
Modular Education and Elementary Schools
My Name Is Children
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O.T.O.: A Classroom Community
Our Building (Kids build a school building)
Play Is the Work of Young Children
Portrait of an Inner City School—A Place to Learn

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The Oakleaf Project
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Individualized Instruction

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One at a Time Together
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A Success Oriented Classroom
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My Art Is Me
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Innovation in Pre-School Ed. for Disadvantaged Children: A Series
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ADMINISTRATION/ ADMINISTRATORS

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For All My Students
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NATIVE AMERICAN

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- Hey! Look at Me
- Hey! What About Us?
- How Children Learn (Survey)
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- I Am Here Today
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- Keith: A Second Grader
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- Modular Education and Elementary Schools
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- Programmed Tutoring
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- School Without Failure
- See My Rainbow
- Sight and Sound: Media in French Language Teaching
- Small Things Classroom
- Some of Our Schoolmates Are Blind
- The Teacher: A Community Helper
- Teacher Education in the Outdoors
- Team Teaching in the Elementary School
- Team Teaching on the Elementary Level
- Team Teaching: The Corona Affair
- They Can Do It
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JUNIOR HIGH

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- See, Touch, Feel: A Report on the Artist in the School
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- High School Team Teaching: The Ferris Story
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- Inside Out
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- Jimmy
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- Pretty Good Class for a Monday
- Rebop: Rafael Cancel Miranda High School
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- Teaching the One and the Many
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- Women Emerging: Comparing Cultural Expectations

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- The Caring Center
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- The Madison School Plan
- Oh Yes, These Are Very Special Children
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- Why Billie Couldn't Learn

1.4 ADVICE ON THE MECHANICS OF SHOWING AN EDITED DOCUMENTARY TO AN AUDIENCE

People may avoid using films and videotapes in continuing education because they have had trouble (as presenters and as viewers) with the mechanics of showing a film. These mechanics contribute to the film's overall framing as a situation for teaching and learning. Breakdowns and sloppiness in the showing that detract from the film's impact as a teaching device can be quite easily avoided. What is necessary is a bit of advance planning and attention to the following details. As details they are mundane but they are not trivial, in that they affect the overall impression an audience has—not only of the film itself, but of the person and institution presenting the film to the audience.

1.41 *Projecting 16mm Film*

Showing a film to an audience is called a ***screening***. Running a professional looking 16mm screening is not difficult. Anyone can do it if they take the time to set up the equipment and run some of the film before the audience arrives. Generally, if you allow one half hour to set up and check the equipment, you should have more than enough time. The following steps and procedures may seem simple, but some of them are often overlooked. To project a film well, one should do the following things:

1. Make all adjustments before the audience arrives. When the audience first sees the film it should be centered on the screen, it should be in focus, and the sound level should be properly adjusted. Do not try to show a film without first testing it, the projector, and the speaker.
2. Only the movie should be shown. A reel of film always includes film that is not a part of the actual movie. At the beginning of the film is a section called the *leader*. The leader consists of a countdown of numbers. These numbers tell you how many seconds (when the projector is running) before the start of the film. The audience should never see the leader projected on the screen. Similarly, the film at the end of a reel should not be shown. This film is there to protect the footage that is actually a part of the movie.

1.411 *Equipment*

1. Projector
2. Take-up reel
3. Three to two prong AC power cord adapter—be sure to have one!
4. Extension cord for power (if needed)
5. Extension cord for speaker (if needed)
6. Screen or white wall

1.412 *Emergency Supplies*

1. Spare lamp
2. Scotch tape or masking tape

1.413 *Setting Up and Checking Out the Film and the Equipment*

After you have moved all of your equipment to the room in which the screening will take place, do the following:

1. Set up the screen or select the wall that will serve as a screen.
2. Set up the projector across the room from the screen and plug it in.
3. If you have an external speaker, set up the speaker near the screen. If possible try to put the speaker at about shoulder height. Point the speaker so that it is aimed toward the center of the audience. At this point you should also turn on the sound amplifier. The switch for the amplifier is generally located on the volume control knob, or is next to the jack that receives the cord from the speaker.
4. To determine the distance that the projector should be from the screen:
   a. Turn on the projector (without film) and lamp and try to position the projector in such a way that the light fills the screen. Moving the projector forward will make the image larger. This will give you a rough idea of where the projector should be.
   b. If it seems that you cannot get a correct image size, it is possible to get a different sized lens for the projector. The standard lens size for 16mm projectors is two inches. If your room is very long, you can get a two and a half or three inch lens. If your room is very short, you can get a wide angle lens. See your audio visual technician.
5. Now thread the machine.
6. The next and last step in the set-up is to run approximately one minute of the film so that you can see what it will look like on the screen.
   a. Turn on the projector motor and lamp.
   b. Focus the image.
   c. Move the projector around so that the image is centered on the screen, and fills as large an area of the screen as possible.
   d. Set the volume level and the tone control. Remember that the audience will absorb some of the sound, so that when you start

the screening you may have to adjust the sound slightly. However, this should give you intelligible sound right at the beginning.

   e. When everything looks perfect to you, stop the projector.

7. Rewind the film.
   a. If you have an auto-load projector, you can run the film in reverse. Reverse it until the beginning of the picture has come back out the top of the machine and the section of the film with numbers on it has come out. You will notice that the numbers count down from eight to three. Stop the projector when the number eight has just come out of the machine.
   b. If you have a manual load projector, either reverse the film, if there is a "reverse" setting on the motor control, or unthread the machine. If you unthread the machine make sure that you put the arm that holds the reel on the back of the projector into the rewind position. Then, take up all of the slack between the two reels, and rewind the film. Rethread.
8. Run the film forward in the machine until the number three is visible and just about ready to go into the first roller on the projector. The numbers at the beginning of the film tell you how many seconds remain before the beginning of the film is in front of the aperture, or the lamp, that is, how long before the film will start. If the number three is just above the machine, you have four seconds until the film will begin (three seconds plus one second that it will take the number three to get to the aperture).
9. Now you are finished with the set-up and you should have 15 minutes to sit around.

1.414 *Beginning the Screening*

One of the things that differentiates amateur screenings from more professional screenings is that most amateurs tend to show the numbers rather than starting right on the film. In order to start up right on the picture:

1. Turn out the lights.
2. Turn on the projector *motor only* for about two seconds.
3. After two seconds, turn on the lamp—the screen will either be black for a second before the picture comes on, or the picture will be there—it depends on how well you count seconds. In actual clock time there are four seconds of film to be run through, however, most people count seconds too long, so it is safe to count two.
4. You should have a perfectly focused, perfectly centered picture on the screen.

You might wonder why it is necessary to start the motor first a few seconds before the picture is turned on. Why not just stop the film so that the image is right in front of the aperture and start right up? There are two reasons. First, it takes the projector a second or two to get up speed (24 frames/second), and so the picture quality would be faulty if you just started right up. Second, you will notice that you have already set the volume level. If you start right up you will hear the sound starting up as it is dragged across the sound head before the projector gets up to speed.

1.415 *Film With More Than One Reel*

It is common for amateur projectionists to let the film run out and the screen go white before they turn off the projector at the end of the first reel. This can distract the audience and detract from the film. It is bad enough that there has to be a break in the screening to change reels. Instead do the following:

1. Keep an eye on the front reel. When it starts to get near the end, go over to the projector and get ready to turn off the lamp and turn down the volume setting.
2. Make a note of the volume setting.
3. When the last frame of the movie runs through the projector, turn off the *lamp only* and turn the volume down as fast as possible. The motor should still be running.
4. While the film is running out, turn on the lights.
5. Do not rewind the first reel. Move the empty reel to the take-up position and thread up the second reel. As in the first reel, run the film forward (without the lamp) until you can see the number 3 getting ready to go into the projector. Stop the film.
6. Now reset the volume control to the level at which you ran the first reel.
7. Turn off the lights.
8. Turn on the projector motor, not the lamp, wait two seconds and then turn on the lamp. The second reel should be on the screen. Sometimes you inadvertantly move the projector while you are rethreading it. If so, readjust the projector to center the film.

1.416 *Emergency Situations*

There are only two common 16mm emergencies: a projection lamp blows out or the film breaks.

1. Just as with ordinary light bulbs, projector lamps generally blow out when you turn them on. Thus you can expect to have to deal with this before showing a reel. When you get the projector from the audiovisual technician, ask him or her how to change the bulb, and get a spare. If the bulb blows, change it. Be as calm as possible.
2. Film breaks are relatively uncommon. If this should happen to you, stop the projector *immediately.*
    a. If the film has broken so that it runs out of the back of the projector (as it would if you had just threaded it), you are lucky. All you have to do is check the threading to make sure that it is still threaded correctly, and then tape the two ends of the film together and continue the screening. If when you start the projector, it sounds funny (as if the film is being chewed up) stop the projector immediately. You were not as lucky as you thought.
    b. If the film break occurs somewhere inside the threading path, you must unthread the projector and rethread it. If you have an autoload projector this can be very difficult. With an autoload you must be very patient and wiggle the film off the sprockets, lifting up the rollers that hold the film down. After you have rethreaded, tape the two ends of film together and continue the screening.
    c. Because you are repairing the break with tape, it is impossible to begin the film again exactly at the break. You must sacrifice the few feet of film immediately after the break, and wind the break around the take-up reel. Your repair will not run through the projector.
    d. Make sure that you tell the person from whom you rented the film that it broke and you taped it together. A technician must splice it before it can be run again.

1.42 *Videotape Playback*

Videotape playback is considerably more problematic than the playback of 16mm film. The most annoying problem in videotape playback is the fact that the different brand names of equipment are often not compatible. This means that a frequent problem for videotape users is that a tape that has been recorded on Sony equipment, for example, may not play back on Panasonic equipment. Furthermore, tape recorded on one model of a manufacturer's line may not play back on a different model. The reason for this is that the technology for non-professional video equipment (½-inch and ¾-inch) has only been developed within the last 10 to 15 years. This technology is still in its infancy, but the electronic process by which the video image is produced is so complex that even minor misadjustments can have a major effect on the outcome of the signal you see on the television screen.

Fortunately, videotape playback is becoming less and less risky with the development of relatively inexpensive ½-inch cassette equipment (advertised as "home video" equipment). Playback units for these systems now feature reliable remote controlled stop-action instant replay and fast forward and reverse, making it easy to stop a tape for audience discussion and skip quickly back and forth on the tape to locate salient footage. There are two different systems currently in use for ½-inch cassettes; VHS and Beta-Max. Tapes recorded on one system are not playable on the other system, so it is important to identify which system the tape was recorded on when planning a screening.

1.421 *Video Disks*

The other new systems for video playback (using platters somewhat like phonograph records) are not currently being used for production of edited documents, and so they are not discussed here. When disks become available for educational purposes they will have a reliability and flexibility in playback similar to that found in the new cassette equipment.

1.43 *Some Final Things to Remember*

The best advice to follow on the playback of video is to test everything several days before you are to have a showing, to make sure that your equipment works and is compatible with your tape. Of course, if you are showing tape that you recorded yourself and have been working with, this is not necessary. If, however, you will be showing someone else's tape, it is wise to check it out first. Fortunately, it is beginning to be common for distributors to signal-process videotape. This process is very expensive, but it results in tapes that are electronically compatible. Finally, *remember to carry with you to any video or cinema showing a three-prong to two-prong power cord adapter so that you can plug your power cord into a wall socket.* This may be the single most important thing to remember in your career as an effective presenter of audiovisual documents.

II—MAKING AND USING RESEARCH DOCUMENTS OF EVERYDAY LIFE IN SCHOOLS

2.1 AN OVERVIEW OF APPROACHES AND PURPOSES

2.11 *Purposes of Audiovisual Documentation in Research*

Before discussing the *how* of audiovisual documentation it is appropriate to discuss briefly the *why* of it. Audiovisual documentation is one technique used in approaches to research that can be thought of as members of a family called by differing names: qualitative research, ethnography, participant observational fieldwork, case study, naturalistic research, interpretive research. An extensive theoretical and methodological literature has developed out of these approaches. Access to that literature is provided in section 2.3 of this handbook, which is an annotated bibliography.

Social research by means of audiovisual documentation and analysis is best seen in the context of fieldwork research generally—its substantive concerns as well as its methods. Family resemblances among the various approaches to fieldwork involve an attempt to understand social life in terms of its ecological character as a set of interacting systems and levels of organization, in terms of the meanings and purposes of social action for actors involved, and in terms of the social and cultural organization of events and meanings that are enacted by particular people at particular points in space and time. In the light of these theoretical concerns and assumptions, understanding is discovered through narrative description and analysis, in specific detail, of naturally occurring happenings in concrete situations of everyday life.

Differing methods in social and behavioral research are better and worse at answering different kinds of questions. Large scale survey research using questionnaires, tests, and census data can answer questions concerning the typicality (or atypicality) of general kinds of occurrences—their frequency distribution within a large population that is found across a variety of places in space, and points in time. For example, if we want to compare high school dropout rates across various cities or states or years, survey research methods are appropriate. Survey methods are unable to show the causes of the distributions they identify.

Experimental research is an approach that can answer questions of cause. In an experiment in social research we alter some features of social life and attempt to hold other features constant in order to see what results from our intervention. On the basis of experiments we can assert that the occurrence of A, given conditions X, makes event B maximally probable. Experiments are appropriate (1) when we already know a great deal about A, B, and X, and about the conditions of their occurrence, and (2) when it is logically and ethically possible to alter social life so that event A will happen consistently or not happen and that conditions X are held constant across each experimental trial.

Fieldwork research gives us a detailed view of events that are naturally occurring at a particular place and time. These methods are appropriate when we need to know more about the following:

1. The specific structure of occurrences rather than their general character of distribution. (What does dropping out of high school look like and mean to the people involved?) What is happening in a particular place rather than across a number of places (if the dropout rate were lowest in a certain major American city, we might first want to know more specifically what was going on there, before looking at large cities with average school dropout rates).
2. The location of naturally occurring points of contrast that we can observe as natural experiments when we are unable logistically or ethically to meet experimental conditions of consistency of intervention ("treatment") and control (we can't cause students to drop out of high school, nor can we hold constant the conditions under which they do so),
3. The identification of specific causal linkages that were not identified by experimental methods, and the development of new theories about causes and other influences on the patterns identified in surveys and test data.

In educational research, fieldwork has often been used to get specific information about the implementation of new practices. General information on implementation may not tell us enough; for example, simply to know that a school district has implemented mainstreaming of handicapped children does not tell us about types and levels of implementation, nor about barriers to implementation at the point of implementation in the local site that were not taken account of in the rational planning models used by policy makers and program designers at the national, state, or local school district level. Fieldwork studies of the implementation of new programs often identify gaps between the practices at the "street level of policy making" in the local site and the intentions of the program planners. These studies may also identify interesting local success stories with implications for application in other settings. Examples of fieldwork research in the field of special education are the study by Weathersly (1979) of relations between state levels, local district levels, and building levels of implementation of special education entitlement legislation, and the study by Mehan et al. (1982), of special education referral decisions, which is a natural history of decision-making from the level of the classroom through the individualized education planning team meeting at the school district level.

Fieldwork is increasingly used to study the implementation of manifest, formal curriculum, as in the case studies of mathematics education done by Stake and Easely (1978). Fieldwork is also done to identify patterns in the so-called "hidden curriculum," as in the study by Cusick, (1973) of the peer relationships and school achievement motivation among students in an urban high school. In both kinds of curriculum studies a recurring theme is the identification of differences between the formal and informal social system of the institution, that is, between the official and the unofficial definitions of appropriate relationships among members of a setting (formally, all the teachers in a school building have similar rights and obligations in relations with the principal; informally some have special privileges and responsibilities). Both the informal and formal systems of relations are orderly and make sense; they are, however, qualitatively differing sets of principles of social order and meaning.

In short, fieldwork is best at answering the following questions (on these questions, see also Erickson, Florio, and Buschman, 1980):

1. What's happening, specifically, in social action that takes place in this particular setting?
2. What do the actions mean to the actors involved in them?
3. How are the happenings organized, as interacting systems and subsystems, in patterns of social organization and learned cultural principles for the conduct of everyday life—how, in other words, are people in the setting consistently present to each other as environments for one another's actions?
4. How is what is happening in this setting as a whole related to happenings at other system levels outside and inside the setting?
5. How do the ways everyday life in this setting is organized compare with other ways of organizing social life in a wide range of settings in other places and at other times?

The answers to the primary question, "What's happening here, specifically?" is not obvious or trivial for three main reasons. First, everyday life (because of its familiarity and because of its contradictions) is largely invisible to us—we do not realize the patterns in it. Second, everyday life is organized in slightly differing ways from one setting to the next. Often these objectively small differences of pattern and meaning can make a big difference in the subjective reality and qualitative character of social relations in the setting. These differences across settings can affect such matters as program implementation. Third, because many of the patterns are outside conscious awareness for the actors in the setting and because many of the patterns are constructed around distinctions of meaning attached to slight differences in amount (such as the measurable difference between "not too loud" and "too loud"), description and analysis of specific local details is necessary. The widely ranging view or measurement by general categories may miss subtle features that have important consequences for causation or for the underlying structure of patterns and ecological relations in the local setting.

Audiovisual documentation involves the recording of the finely shaded details of everyday life in a setting. The record permits the researcher and the researcher's audience various kinds of vicarious "revisiting" at later points in time. Because settings of social life are so complex and their details are so numerous, the ability to revisit an audiovisual record enables us to compensate for our limited human information processing capacities and to discover, after the fact, new aspects of meaning and organization that we did not realize at first. Audiovisual documentation and analysis is a research procedure that is essentially similar in its underlying logic to that of participant observational fieldwork. Indeed, as we will argue here, the best way to do audiovisual documentation research is to do it in conjunction with fieldwork. Consequently the ensuing discussion of methods presented here resembles very much the discussions found in the standard literature of ethnography and participant observation.

Issues of substance that might be addressed by audiovisual documentation and analysis are basically the same as those classically considered by fieldwork researchers in education. Topics especially appropriate for study by audiovisual documentation are those involving the conduct and organization of face to face interaction. In the annotated bibliography and listing of projects found in this handbook (in Sections 2.3 and 2.4, respectively) issues of face to face interaction figure prominently. Other kinds of topics in educational research that have been studied by means of audiovisual documentation are:

1. Relationships between federal and state mandates and building and classroom level implementation, for a variety of issues such as racial desegregation, gender equity, teacher centers for the improvement of instruction, and the implementation of special education service delivery systems, including the natural history of referral decisions from their origin in the classroom experience of the teacher through the development of an individualized instruction plan for the student.
2. The role of the principal, in relation to school staff, students and the school community.
3. The implementation of a curriculum innovation in subject matter content (e.g., social studies) or in the reconstruction of social relationships in teaching and learning (open education, direct instruction).
4. Peer relationships among teachers involved in planning and implementing district-wide changes.
5. Classroom teaching, considered from a variety of aspects, and for a variety of purposes (classrooms are the settings that have been documented audiovisually most frequently in educational research).
6. Illustration and analysis of particular teaching techniques.

In sum, audiovisual documentation and analysis is useful in collecting records that have a documentary interest and function analogous to those of the written records studied by historians. Audiovisual documentation and analysis is also useful in discovering new insights about the organization of everyday life in educational settings—new perspectives on phenomena that may have been overlooked because of their subtlety and their familiarity to those closest to them. How one collects audiovisual records that are appropriate for these research purposes is the topic of the next sections of the handbook.

2.12 *Contrasts Between Research Footage and Documentary Films*

Research footage differs from ordinary documentary footage in a number of respects: in the social circumstances of its shooting, in the technical character of its shooting and editing, and in the ways it is used in analysis and in presentation to audiences. Because these *how-to* differences all stem from basic issues of intent, we begin here by considering the purposes of research filming in contrast to those of ordinary documentary filmmaking (see also the discussion in Section 1.15 above, pp. 6-7).

There are two fundamentally differing aims in making audiovisual records of naturally occurring events: to tell a summary story of what happened, or to make an exhaustive record that permits analysis of what happened. Films and tapes made for the first purpose are in what can be called a documentary narrative tradition; those made for the second purpose are in what can be called a primary data source tradition, and it is footage of the latter kind that is usually used in research.

Films and tapes in the documentary narrative tradition are by far the ones most frequently made. These were discussed in Part I of the handbook (Section 1.1) and will be only briefly reviewed here.

One type of documentary narrative is the so-called "ethnographic film," which is an attempt to record key features of a people's way of life, with emphasis on those features that are important to the people themselves, from their points of view. The points of view are discovered by intensive, long-term, participant observation in the setting. Ideally, the ethnographic film is an audiovisual report of research findings about a group's way of life, findings derived from fieldwork. The ethnographic film is usually not a primary data source in itself. Some narrowly focused films that document a particular ceremony or technique—a wedding or weaving—can be used as primary research materials, along with field notes. The first ethnographic film is of this sort. It was made by Regnault showing West African pottery makers at work during the Paris Exposition (see la Jard and Regnault, 1895, and see de Brigard, 1975, and Heider, 1976, for a survey of the history of ethnographic film).

Whether the scope of ethnographic narrative is wide or narrow, such films tell a story of typical events. The means of narration is a connected sequence of edited shots. Often the degree of camera *editing*, however, is slight. The shots are relatively long, with a minimum of zooming and closeups. An attempt is made to make the sequential chunks of the film conform to the naturally occurring flow of the action that is being documented. This approach can be seen in the work of such anthropological filmmakers as Timothy Asch and Carroll Williams. Some ethnographic films are highly selective and heavily edited (see the discussions on selectivity in Hockings, 1975, and in Heider, 1976). A resource for learning more about this approach to documentary filmmaking is SAVICOM—The Society for the Anthropology of Visual Communication (address: Annenberg School of Communication, 3620 Walnut St., C5, Room G20, Philadelphia, PA 19104) and its journal, ***Studies in Visual Communication.***

Another type of documentary narrative is that of *cinema verité*. In this narrative style, the action is unrehearsed, and there is often a great deal of camera editing. Close-ups and other changes of framing are frequent. In the final edited version of the film, shots may be spliced together out of the order in which they occurred during the action being recorded. In general, these highly edited films or videotapes are not of much use to a researcher. They present an extremely selective interpretation of what happened; they are not a document from which can be derived a variety of alternative interpretive accounts of what happened. Since it is the construction of such analytically interpretive accounts (and the sifting through and weighing of alternative interpretations) which is a major purpose of making audiovisual records as research documents, films and tapes made in cinema verité style are usually not appropriate.

At the opposite extreme from cinema verité are films made in the second, or primary data source tradition, for purposes of research. Films of this type have been made far less frequently in the social sciences than have documentary films. Films made as a primary data source are akin to some research films made in the natural sciences, such as the films made to monitor the daily cycle of the opening and closing of a flower, or of phases in the activity of sunspots. In films of that type a constant visual frame is maintained to enable the viewer to make precise observations of the changes occurring over time. While real time may be distorted (as in the artificially speeded up films of plants, or in slow motion films) the changes in time are done according to a regular system; a consistent time-series sampling pattern is maintained throughout the film.

An analogy in the study of social life is the video camera used in a store or bank. Placed in a fixed position in order to monitor the behavior of customers, such a camera is on continuously. Because of its fixed position and continuous monitoring, it provides a maximally neutral documentary record of what is happening in the store. The neutrality may be a mixed blessing, however. In films made the way the store camera does it, the audiovisual record is an ignorant one; deliberately so. The continuous shape of the record does not contain any emphasis, as everyday life does, with all its contrast of discontinuity from one moment to the next. Since human activity is not the same as that of plants or sunspots—since it is informed by meaning that is socially cued through contrast—some have argued that audiovisual documents of human activities should, in the ways they are made, point to aspects of contrast that are meaningful to the people whose action is being documented, that is, audiovisual documents of everyday life should be at least minimally edited, even if they are to serve as primary research documents (see the discussions by Grimshaw, 1982). A useful rule of thumb is making audiovisual records as primary research data sources is to keep all forms of editing to a minimum.

By far the most frequent setting filmed or videotaped in schools has been the classroom, and by far the most frequent kind of analysis has been that derived from what has been called "systematic classroom observation," in which predetermined coding categories are used by observers to categorize various verbal and nonverbal behaviors of teachers and students as they occur. Beginning with the relatively simple coding system developed by educational psychologists such as Flanders (1970), this stream of research has seen the development of more complex coding procedures in the work of Good and Brophy (1978); Anderson, Evertson, and Brophy (1979); Stallings and Kaskowitz (1974); Berliner (1975); and Denham and Lieberman (1980). As the complexity of coding has increased, so has the usefulness of films and videotapes, which permit repeated observation and the training of coders to high standards of intercoder reliability (agreement in making the coding judgments).

A related approach has been that of the ecological psychologist Barker (1968) and his associates. They have used more varied approaches to the study of classroom behavior than the researchers in the Flanders tradition, emphasizing nonverbal as well as verbal behavior. For the ecological psychologists as well as for those researchers in the Flanders tradition, the fully continuous, minimally camera-edited, audiovisual record is of the most use.

A third approach to research also uses continuous, minimally edited footage as a primary data source. This approach derives from three sources: (1) from attempts to make ethnography more sensitive and systematic—attempts that developed in anthropology and sociology over the last generation, (2) from the interdisciplinary field of sociolinguistics, and (3) from the microanalytic study of nonverbal communication. The approach has been called *microethnography* and *focused ethnography by Erickson* (1976, 1977) and *constitutitive ethnography* by Mehan (1978). Examples of these various studies and some of the basic theoretical discussions on which the empirical work is based, are reviewed in an annotated bibliography in Section 2.3 of the handbook, pp. 52-62.

The purposes of the microethnographic approach are to identify the fundamental principles of social organization, and to identify the cultural patterning of that organization, according to which people make sense of the actions they and others take in the conduct of everyday life. This aim differs from that of two of the approaches previously described—ethnographic film, and classroom observation by means of predetermined coding categories. Those approaches are concerned with observing and reporting *what* happens in everyday life.

The microethnographic approach is concerned, as are the other two approaches, with reporting the *what* of face to face interaction in key scenes in people's everyday lives. In addition, the microethnographic approach is concerned with detailed analysis of *how* people do what they do interactionally in schools—how what other educational researchers have considered as outputs or products of schooling (engagement with academic tasks in lessons and other classroom scenes, counselors' academic placement decisions about students and testers' assessments of children's ability) are, at least in part, interactionally produced. This interest in the *how* of what happens in school is also found in some of the work of ecological psychologists, notably Kounin and Gump (1976).

Microethnographic work depends upon a combination of participant observation (direct, continuous observation and reflection, recorded in running fieldnotes) and microanalysis of films and videotapes of everyday happenings in schools. For such analysis, high quality audiovisual records are necessary. But what meets standards of adequacy for these research purposes is not what professional media production people consider high quality footage. Footage that is good for research purposes does not require beauty or vividly dramatic content, although these standards can be approached, if not entirely met, in shooting footage that is useful for research. Research footage can be subsequently edited as an ethnographic film that tells a story. But it must first of all meet basic conditions of adequacy for research purposes—a record that is maximally continuous and comprehensive and that preserves the original sequence and duration of actions as they occurred naturally in the behavior stream that was recorded.

While the main purpose of an ethnographic film is to tell a story, and do so in a selective way, the main criterion for a film or tape that is to be used as a primary data source is that it contain as complete a record as possible of the continuous sequence of action as it occurs in real time. Such records permit systematic analysis of verbal and nonverbal behavior in the event recorded. Written analysis, which may or may not include statistical summaries, always accompanies films used as primary data sources, and so the audiovisual document does not need to tell the story itself. It does need to be a continuous and comprehensive record of the action the researcher wants to study, for it is a sample of social action. The highly edited footage in the documentary narrative introduces kinds of sampling biases that can and should be avoided when shooting footage that is to be used as a primary source of research data.

The simplest shooting procedure is to set the camera for a wide angle shot and make a single "take" that begins slightly before and ends slightly after the event being documented. While the camera is on it remains stationary, mounted on a tripod. This so-called "locked-on camera" approach is not absolutely necessary. A variant of this is possible in which minimal camera editing occurs (moving the camera, changing the angle and breadth of the shot) provided (1) that the camera is left on the entire time that the major phases or episodes of action occurred, and (2) that the shot was wide enough to include within the frame all the participants engaged in interaction in the event. Such minimally camera edited footage does not look quite so alien as does the entirely locked-on, stationary camera footage, but it still preserves the naturally occurring shape and sequence of the action as it unfolded across real time. Happenings are not re-arranged out of the sequential order in which they actually occurred, nor are episodes shortened through editorial cutting so that their duration in the film is less than it was in the original event. Preserving the actual sequence and real-time duration of events is absolutely essential in a record of them that will be useful as a primary data source. It is also necessary that the film keep within the visual frame all the interacting individuals in the event. If these essential conditions are met in the initial shooting, later editing to add emphasis and to make the shots more aesthetically pleasing is entirely appropriate.

Even with the slight "cleaning up" of the audiovisual record provided by minimal editing, films and videotapes made this way are still rough. These ways of making an audiovisual record for analytic purposes run directly counter to the intuitions and quality standards of production people, who are accustomed to making documentary films that contain all the audio and visual ingredients needed to tell a story to an audience. Because of this it is advisable for researchers to do their own production work rather than to hire professional camera crews and editors. It is quite simple to make usable films and tapes with clear picture and sound. The production decisions involved—where to point the camera, how to edit after shooting—are all research decisions that affect the quality of the primary data source. Paul Byers said once, "Cameras don't take pictures; people do" (Byers, 1966). The people making research decisions while shooting and editing should be the people with the clearest sense of research aims and findings at that point in the research process. Those people presumably are the researchers themselves.

2.13 *Shooting Research Footage—Human Issues*

Because it is people that take the pictures, it is useful to consider the human as well as the mechanically technical aspects of making audiovisual records of everyday life in educational settings. The human and technical aspects of shooting continually interact in the actual process of filming. In this discussion, however, the two aspects can be treated separately. Under human issues we will consider negotiating entry, protecting confidentiality, securing informed consent, and reducing the obtrusiveness of recording.

2.131 *Negotiating Entry*

Negotiating entry is both a first step and a continuing process. Its complexities need to be considered carefully before approaching a school setting. The process of negotiating entry involves contacting the various parties who will be involved in and be affected by the research, explaining the purposes and procedures of the research to them, and gaining their consent either to be filmed, or (as in the case of parents, teachers, and school administrators), to allow others in their charge to be filmed.

Negotiation of entry begins before you enter a setting and continues as long as you are there. It well may continue as long as you continue to use the footage in research. All along the way it is necessary to explain what you are doing—to new people who become involved, and to those already involved as your plans and procedures change during the course of research. If the research is for applied purposes it is necessary to decide who the main clients are (parents, teachers, administrators) before negotiating entry. These issues are discussed in standard texts on fieldwork involving participant observation, (e.g., Lofland, 1971; Schatzman and Straus, 1973; McCall and Simmons 1969; and in the more recent works by Cassell, 1978, and Agar, 1980). They also appear in discussions of the ethics of social research, such as that of Sjoberg (1967).

2.132 *Confidentiality*

The issue of confidentiality comes immediately to mind. It is a key issue, but only as part of a larger one, which is the fundamental ethical requirement of the researcher to prevent harm coming to those being studied. In medical research "harm" can involve physical pain, illness, or even death. In social research harm can involve embarrassment or punishment for being revealed as doing something socially disapproved of. Usually, social researchers try to minimize the risks to those they study by guaranteeing confidentiality of data, including keeping the identity of informants secret. While absolute confidentiality is usually impossible to maintain in fieldwork (with or without accompanying audiovisual records being made) gross misuse of data can and should be prevented by prior agreement. A teacher, for example, should know that the researcher will not leave the classroom and go tell stories immediately to the principal—or show the principal the videotape made that day. Parents should know that the videotape made in their home will not be shown to teachers or other school officials without the parents' previewing and consent. Research files (and the labels on tapes and film cans) should not reveal the names of individuals or the school/community site. All parties involved should know that field notes will not be reported in the daily paper, nor will film of the classroom, parent conference, or family scene suddenly appear on the evening news.

Specific agreements to protect the interests of the parties involved need to be worked out in terms of the particulars of the setting. If a school has a vindictive martinet as a principal or an intense gossip network among the faculty, then a teacher may be at risk if the principal or other teachers get to see classroom footage. In another school in which teachers and principal have worked out mutually acceptable ways of observing and reflecting on various people's teaching, the risks to the teacher of showing classroom footage to the principal and to the faculty are much different. Similarly, with a teacher whose standards of correct student behavior are very tight and rigid, showing footage to the teacher containing information about what children do outside the teacher's awareness could put the children at risk. But with a teacher who is interested in the ways children in the classroom have of helping each other and generally dealing with one another, showing footage to the teacher of children working, playing, or even "misbehaving" together would not put them at risk.

Consequently, in each particular setting researchers and the people they study must together determine specifically which kinds of people are liable to which kinds of harm by the showing of what kind of footage in what kinds of screening circumstances. It is helpful if written statements can be made that summarize agreements on ethical guidelines, taking into account cultural standards of appropriateness for this.

(If oral agreements are appropriate with parents in a given community but written ones would not be, then a written agreement about the process of gaining oral consent could be made with school staff and school/community representatitves. The point is not to be legalistic, but to be thorough and genuine in developing processes of gaining consent and protecting the people involved.)

The following are examples of agreements appropriate in particular circumstances. In a study of children at home and at school, the parents of those children videotaped at home agreed with teachers, administrators, and researchers that not only would no edited footage be generally distributed without the parents' review and consent, but that no home footage would ever be shown informally to the classroom teacher or the principal during the first part of the school year (as the teacher's impressions of the children were being formed), and that any home footage that might be shown later in the year to school personnel would be shown first to the parents, who could at that point withhold consent. In that suburban school community, such an agreement seemed reasonable to all parties concerned.

In a quite different school community in a large city, in a study only of classrooms, similar general guidelines about edited footage were adopted. In addition, the school administrators, teachers, and researchers involved agreed that no administrator, whether at the building level or city level, would see any unedited classroom footage until the (nontenured) teachers' contracts were renewed for the subsequent year, and that if any "down-town" administrators asked to see classroom footage before that time, their request would be denied by the building principal.

Two different kinds of studies in two differing school communities presented different ethical issues that were salient, and needed explicit agreements, given the local situations. Accordingly, different types of agreements were made, but in both instances the agreements were explicit and were arrived at by consensus.

Long-term as well as short-term uses of the research footage should also be agreed upon when negotiating entry. One aspect of initial negotiation can be the establishment of an ethics review committee for the project. This committee can be given authority to make decisions on future uses of the research materials. In one study of a single classroom such a committee was very small—it consisted of the classroom teacher and the senior investigator on the research team. The teacher agreed that the teacher would have a veto over any footage that might be made into a protocol videotape or film for general distribution, and that the consent of parents of the children videotaped would also be sought before any protocol tapes or films were made. The researchers and teacher agreed that the teacher should not have the authority to veto writing the researchers might publish in scientific journals or monographs (so long as the identity of individuals and the school was kept confidential). But the researchers agreed they would share all manuscripts with the teacher before publication so that the teacher knew what would be said, and had the opportunity to give reactions. If subsequent researchers or university faculty wanted to make use of the videotapes, each request that came in the future would be considered by the principal investigator and the teacher.

Confidentiality and informed consent are only two of the issues of ethics involved in the process of negotiating entry. Clearly, the negotiation of entry is less complicated when the researchers do not intend to produce edited footage for general distribution. The more control that researchers have over who will see the footage, the easier it is to make explicit agreements about the use of the footage. It is important that the parties involved understand the research purposes and procedures and that explicit agreements are made that take into account the local circumstances of likely risk. It is good to be as explicit as possible, but not to become obsessed over this either. If people in the setting understand the general purposes and procedures of research, and a mechanism for continued consent decisions is established, then their interests are being protected, legally and ethically.

2.133 *Obtrusiveness of Recording*

Obtrusiveness of recording is another of the human issues that is addressed initially and then continuously during filming. Because people take pictures, hiding the equipment or its operators will not make recording less obtrusive; the obtrusiveness of recording is a social matter, not a mechanical one. We have noted that one reason people get nervous while being filmed by researchers is that the people filmed don't understand the study's purposes and confidentiality procedures. Another cause for nervousness in those being filmed is the researcher's unfamiliarity with and nervousness about the use of recording equipment. Besides negotiating the entry thoroughly and rehearsing their technical routines in practice shooting sessions before arriving on the scene, there are two other kinds of things researchers can do to make their recording unobtrusive. One is to help the people in the setting become accustomed to the equipment. The other is to use the equipment while recording in ways that avoid drawing undue attention to it, interfering with the action in the settings.

2.134 *Trial Run*

A trial run should be planned for in the research process. If the members of the research team have not filmed or taped together before, a tryout with equipment is essential. Plan to have the trial run in a setting comparable to the one you plan to film in. Even if you have all worked together before, trial runs are useful. Remember Murphy's Law: If anything can go wrong, it will.

Making audiovisual records of everyday life in a setting is a process of face-to-face interaction—between the researchers and those they are filming and also among the researchers themselves. The pieces of equipment and the processes required to operate them enter into the interpersonal relations among the film crew. If crew members are nervous about or are in conflict about use of equipment and/or each other's work relationships, this gets communicated to the people being filmed, and may make them nervous too. The best way to be unobtrusive in filming is to be thoroughly at home with both the equipment and the work team relationships. The team needs practice in "debugging" its teamwork relationships as well as practice in using the mechanical equipment. This means having set-up and take-down routines, attaching labels to key pieces of equipment, and knowing who does what. Plan to spend whatever time it takes to "debug" the technical and interactional processes involved in the research team's filming and observing. (A clear, eminently practical discussion of both the mechanical and the human aspects of audiovisual documentation is found in Griffin and Shuy, 1978, Chapter 2.)

2.135 *Initial Entry With Equipment*

Bringing the equipment into the setting for a few days before shooting helps people get used to it. During this time some test shooting can be done. You can show pieces of these takes back to the people as a way of demystifying the recording process. Try to show material that the people who are taped can regard as a neutral portrayal–neither negative nor especially heroic. In the footage you show they should be able to see themselves acting in mundane events in competent ways. This can be especially important for teachers who are nervous about being recorded. Small children may want to watch the tape too.

In any initial showing, play the tape long enough so that people begin to lose interest in it. This often happens after about five minutes. They have already lived this everyday life, after all. They know what will happen next. Choose footage that was shot very simply, with no particular individuals standing out. The very simplicity of shooting will bore children and adults, as will the mundane content of the tapes. This is not a misrepresentation of what you are shooting. Most of what you shoot will be mundane activity interesting only to a researcher—and often not even interesting to the researcher.

If you give people time to get used to the presence of equipment and show them test footage, the equipment will soon become part of the woodwork, provided the recording crew does not use the camera and sound equipment in ways that draw attention to it.

2.136 *Unobtrusiveness in Shooting*

Simplicity of camera work has social advantages in the setting. In shooting to make a primary data record it is not necessary to move the equipment around as much as it is when you are pursuing the most beautiful or dramatic camera angle in anticipation of editing the take into a documentary narrative film. The stationary camera can be put on a tripod and turned on; it can be walked away from occasionally if the cameraperson is familiar enough with the action to know how likely it is that the action will remain stable for a while. Even hand-holding a camera, you can move slowly. By judicious use of the zoom lens you can avoid coming up close to the people you are shooting.

It is good to avoid moving abruptly while shooting, and to attend to the naturally occurring "seams" of transition in the flow of events. These transition points are good times to check equipment, move it, and confer with other team members. Transitions such as those between one meeting and the next, or between the "windup" phase of a lesson and its concluding phase on the way to snack time–are kinds of "seams" during which you can interact with equipment and team members unobtrusively. With experience your movements in operating the equipment become synchronized with the rhythms of ebb and flow in the action you are shooting. As that happens your movements as an operator no longer draw attention to yourself and the equipment. You have become part of the scene and its naturally occurring timing.

If wireless microphones are used, adults will wear them on a lavaliere or pin, with the cigarette package-sized transmitter in a pocket. Adults soon become accustomed to the wireless mike, but for children it is more obtrusive. This can be capitalized on by making the wearing of the mike an occasion–a desirable opportunity. Attractive vests in bright colors can be made for the children to wear. The microphone is attached to the shoulder of the vest, pointing forward so the voices of other speakers will be picked up too. The battery powered transmitter can be put in a small pocket sewn on the back of the vest. This keeps it relatively safe from bumping and is also visually unobtrusive. Have two or three vests made and rotate them around the class, not necessarily recording as you do this, so everyone has a turn at wearing them. Continue rotating them (it is useful to have at least one dummy vest for this purpose) so that the target children you are focusing on do not get singled out for special attention by other children in the room. As you rotate the vests you will find that children want to wear them, and as the vests become part of the natural classroom routine, their presence becomes unobtrusive.

2.137 *A Final Caution on Recording*

If any technical maneuver that is convenient for you is obtrusive or interferes with the action of the setting—a route for stringing a power cord, the placement of a camera, the timing of your movement to correct camera focus—sacrifice the technical matter rather than inconvenience the people you are filming. If you are doing audiovisual documentation as part of ongoing fieldwork, the chance to get adequate picture and sound recording of an event will probably come again; the chance to repair damaged rapport may not.

2.14 *Participant Observation*

Audiovisual documentation is a sampling process, involving decisions about what and what not to record in a setting. Those decisions are best made on the basis of firsthand experience with the educational setting, and ideally, with its broader community or institutional environment. Accordingly, it is desirable to be able to hang around before the shooting begins. Permission to do this needs to be discussed in the initial entry negotiations.

In addition to providing information on the broader environment of the setting you are interested in filming, participant observation provides important information about the setting itself. You need to know some of the things that are locally meaningful in that particular setting—issues, definitions of appropriate behavior, and other customary features of everyday life there. You also need to know the ordinary patterns of activity in the setting: who does what, with whom, when. Learning this, and taking and writing up field notes systematically, is part of the classic process of doing fieldwork. Intensive participation and firsthand observation helps you substantively by providing evidence on which to make principled decisions about what will be included and what will be left out of the filming. Thus it helps you reduce inadvertent bias in the sampling of events and actions that is inherent in audiovisual documentation. Participant observation also helps you decide what kinds of equipment will be needed and how it will be used. Finally, participant observation helps with rapport. As you do fieldwork, people in the setting get acquainted with you and with the ways in which you and your team members operate as researchers. As the research progresses and you begin filming or taping, it is good to continue with participant observation, with various members of your team sharing in note-taking and interviewing the people you are filming. The footage "in the can" will not contain everything you need to know in order to interpret what you shot.

2.15 *Equipment and Shooting: Strategies for Selectivity in Data Collection*

This is really the simplest part. We will not discuss cinema techniques here, except to say that because of the cost of sound cinema film, you are usually more selective in what you shoot in cinema footage than you need to be with videotape, which is less expensive. Consequently, the process of shooting cinema film resembles the later stages of what we are about to describe in documentation using videotape (and in cinema documentation even more participant observation is necessary prior to filming, since the filming to be done is more selective than that done in the initial stages of videotaping).

Overall, the strategy is to be increasingly selective as the research progresses in deciding what to record, while still controlling carefully the degree of selectivity at any given point. Often it is desirable to record whole classroom days or whole mornings in the principal's office or another school setting, unless at the onset of the study you have specifically focused interests in research content (school lessons, interviews between the principal and parents, etc.).

The main variables in selectivity are (1) the visual and auditory breadth of framing in "takes," and the duration of the "takes." (See the discussion at the beginning of Section 1.1 of this handbook in which these variables are discussed in more detail.) We will use the school classroom as a source of examples in considering selection, but the discussion applies to the documentation of other school and school-community settings as well.

The most unselective visual recording would be to use a stationary video camera with a wide-angle lens, mounted on a tall tripod, shooting continuously. The most unselective audio recording would be to use a single microphone suspended from the ceiling about two-thirds of the way up toward the end of the room that your prior observation shows the teacher spends the most time in when large group instruction is happening. The microphone cord would be strung along the ceiling, and would be plugged directly into the video recording deck. With a video deck that records one hour reels or cassettes, recording would only be interrupted once an hour while the tape is changed. A teacher can easily produce a useful videotape just by turning on this system while teaching the class, and letting it record until the tape runs out. In the next stage of research, as you review field notes and the continuous, wide-angle shots you recorded, some kinds of action and kinds of individuals will become salient, given your research interests. Once you have decided why you want to focus on some events and people and not on others, a more selective shooting strategy becomes appropriate, and a more complex system of people and recording equipment then becomes necessary.

For more visual selectivity you might place the camera closer to those scenes you wanted to record, still using the wide angle lens and a tripod. Or you might change to a zoom lens, still using a tripod, or hand-held camera. You would still take long shots, keeping within the visual frame as much as possible of all the bodies of all the individuals engaged in interaction. Your shots, consequently, would be somewhat wider than those usual in commercial film or television, but would be considerably narrower than the extreme wide angle shot used in the previously described approach.

Similarly, the sound recording would be more narrowly focused than in the former approach. Audio selectivity is accomplished in three ways. One is to use multiple microphones whose recording strength can be turned up or down, depending on which microphones are closest to the people whose interaction you are recording. Using this approach microphones can be suspended from the ceiling at the places in the room your observation has shown the key events you plan to record are most likely to happen. The various microphones are connected to a mixer box, and their signals are mixed in various combinations before the sound is fed into the video recorder. Another alternative is to use hand-held, highly directional microphones, called shotgun mikes. They are the audio equivalent of the zoom lens. A third alternative is to use one or more wireless microphones, which are worn by key individuals in the event being recorded. The signal from these microphones is broadcast to a receiver, and the sound signal from the receiver is then fed in to the recording deck.

Remember to consider the obtrusiveness of recording. The use of multiple mikes often necessitates having an additional person to monitor sound levels on the audio mixer. The shotgun mike requires a person to hold it and point it in the direction of salient events. If good familiarity and rapport has been established these extra people and their movements are not especially obtrusive. Still, a few suspended microphones or wireless radio microphones are the least obtrusive means of sound recording.

More complicated combinations of equipment are also possible. Multiple wireless microphones can be used. Three or even four cameras can be used, with the visual images electronically mixed in a two- or three-part split-screen format (for detailed advice on this, consult the researchers listed in the annotated bibliography, Section 2.3, and in the short list of research projects, Section 2.4).

More elaborate technology makes it easier to record multiple visual perspectives of a given event. It also decreases your chances of missing unexpected happenings you want to be sure to document. Keep in mind that the more complicated the equipment is, the greater its obtrusiveness. If enough participant observation was done prior to filming, you are in a position to decide in advance what selectivity you want. You are able to predict the likely occurrence and spatial organization of the naturally occurring events you plan to record. What you lack in equipment you can more than make up for by adequate fieldwork. Lacking familiarity with everyday routines in the setting, and lacking familiarity with the variety of meanings and priorities people in the setting attach to the events that happen there, fancy equipment by itself will not enable you to make an adequate audiovisual record.

The various equipment options carry with them different costs and benefits. With a single camera, as you move from wide-angle shots to more narrow ones, you lose contextual information. The wide angle shot, however, is lacking in fine detail, and is visually dull. For audio recording, you get the best record of overall context by using a suspended microphone, but you lose detail on individual voices. A wireless microphone does very well for the voice of the person wearing it, but not so well in recording people who are talking in a large group. A shotgun mike is more flexible than either the suspended or wireless one, but when hand-held the shotgun mike is relatively obtrusive as it is pointed alternately toward the various persons speaking.

Two notes on wireless mikes: (1) If you buy one, tell your dealer you want a microphone of the type that will pick up the voices of those talking to the person wearing the mike; the standard microphone supplied with a wireless system is designed to pick up only the voice of the person wearing it, and (2) if you buy one, don't get a cheap one—an adequate single mike with transmitter and receiver can cost between $800 and $3500. Cheaper equipment is not reliable in the field.

Perhaps the most useful system is one including two cameras (one relatively stationary and wide angle, one carried from place to place and focusing more narrowly—a "roving" camera), two recording decks, multiple suspended microphones whose signals are fed in through a mixer to the sound track on the deck which records a wide angle picture, and a wireless microphone whose signal is recorded on the deck which records the picture from the roving camera. The roving camera follows a key individual wearing the wireless microphone. The stationary camera documents general context. As you become even more selective in videotaping and begin to concentrate on scenes involving small groups or pairs of key individuals, a technically easy option is to use a second wireless microphone and turn the formerly stationary camera into a second roving one. In general, the best procedure for recording large-group classes or meetings is to record simultaneously on two separate decks, one with a wide angle camera and another with a more narrowly focused one. As noted earlier, videotape is relatively cheap, and the benefit of having both a record of broad context and a record of finer detail far outweighs the cost of the tape.

2.16 *Indexing, Note-taking, and Labelling*

While shooting, at least one person in the research team should be taking running notes. These should at least include the clock times at which major shifts in activity occur and the clock times that tapes or film reels are changed. Notes on the taping done by a roving camera should identify who the key individuals were who were being taped, and what the taped activities were. These notes taken while shooting can serve as an index later in the research process. It is extremely important to have an index to the tapes because this saves a great deal of time in reviewing them later. The index helps you first to find single events for initial review, and then to find multiple instances of the same type of event for further review and analysis. The shooting notes also indicate overlap between the footage shot with the stationary and the roving camera. (For further discussion of substantive and procedural issues involved in developing an index by event type and participant type–one appropriate for computer storage and retrieval–see the discussion in Erickson et al., 1980, and in the review article by Green, 1982).

Each reel or tape cassette should be marked with the date of shooting and with a reference number indicating that tape's series position in the shooting, the clock time at the beginning and ending of the tape, and the camera that it was recorded on (stationary or roving). If the actual tape or film reels or cassettes are marked, as well as the boxes in which they are stored, then later mixups are easier to unravel if a tape or film is accidently put in the wrong box or can after it has been viewed. The running notes should contain the tape reference numbers so that the tape index is instantly available. When the tapes are stored in the research corpus library, they should be organized on the shelves according to the shooting date and series position reference numbers, with the index files organized the same way.

When reviewing films or videotapes for research purposes you should avoid using the original footage. This is standard procedure in cinema film production, but those using videotape may forget to do this. Use the original tapes to make copies for repeated viewing. Your research budget should include funds for copying films and tapes. It is very helpful to have time reference numbers printed on the film or tape as the working copy is made. This permits the precise location in real time of whole events, their constituent subsections, and particular verbal or nonverbal behaviors that are of research interest. Time reference numbers also save a great deal of work time as you view parts of tapes repeatedly, and they are of great help in slow motion analysis. For cinema film the time reference numbers are printed on the film as an "answer print" is made. The frame numbers, one number for each frame, are printed on a "B-wind reel" and the image from that reel is superimposed on the picture image from the "A-wind reel" which contains the "camera original" footage. The frame numbers are then visible as you project the answer print.[1]

For videotape the time reference numbers are printed on the tape electronically. They appear on the television screen as you replay the tape. The day, hour, minute, second, and tenths of second can be displayed, or the number of each video frame (60 per second) can be displayed. The device which prints these numbers is called a *time-date generator*.

2.17 *Analyzing Audiovisual Records*

Methods of analysis vary greatly depending on the nature of the research problem, and a discussion of the wide variety of theoretical orientations and analytic procedures is beyond the scope of this handbook. Unfortunately there is very little written on methods of analysis, so the best thing for a beginning researcher to do is to contact some of the people listed in the section of the handbook that describes particular research projects. Visits to projects are probably the best ways of learning the "how to" of film and tape analysis. Some discussions of the specifics of analysis are beginning to appear or are forthcoming, and these are identified in the annotated bibliography that begins on page 52, Section 2.3.

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[1] This process was developed by Ray Birdwhistell. Copies of the "frame numbered B-roll" are available at cost, together with more information you need to tell your cinema film lab about the frame number printing process. Write to Frederick Erickson, Institute for Research on Teaching, College of Education, Michigan State University, E. Lansing, MI 48824.

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2.2 FRAMING: HOW TO PRESENT RESEARCH FOOTAGE TO AUDIENCES

2.21 *General Discussion*

We have said that audiovisual recording media are under-used for documenting everyday life in educational settings. One reason for this may be that most people don't know how to take their own films and tapes or to edit them. Another reason may be that people don't know how to show their own tapes or films. Showing involves more than just turning on the playback device. What viewers perceive and learn during a showing is influenced by the presenter's interpretive framing through introductory remarks, through comments during the showing, and through discussion with the audience after the showing.

Some interpretive framing is important, even when showing an edited documentary, but it is especially crucial in showing relatively unedited films or tapes. In a sense, all audiovisual documents that reach a viewer in a viewing event are edited; it is just that in the highly edited documentary film the viewer's attentional focus is directed by organizing devices that are intrinsic to the film or videotape itself. With minimally edited material, effective showing involves teaching and active interpretation by the presenter. The effective presenter of a minimally edited film or tape uses a set of *medium-extrinsic means of focusing attention;* commentary and ways of starting, stopping, and replaying selected parts of the film or tape. These ways of presenting guide the viewer, pointing to what to look at in a given moment and across a connected sequence of moments. Such guidance makes the minimally edited film intelligible. Without some guidance the viewer may be confused by uninterpretable detail, or may be overwhelmed—or simply bored—by the excess of informational riches in the minimally selective real-time record of what was happening.

2.22 *Specific Strategies for Interpretive Framing*

As with the showing of highly edited footage there is no need to be sloppy about the mechanical aspects of the presentation. Note our suggestions on the mechanics of screening presented on pp. 36-38. In addition, the following steps make a minimally edited film or tape more readily comprehensible to viewers.

2.221 *Choosing a Place to Start and Stop*

Decide in advance when to begin a segment to be shown and when to end it. The segment itself is usually a connected series of events: one whole discourse topic in a lesson, one whole round in a game, the whole sequence in which a staff meeting is called to order and begun, the whole windup phase in a parent-administrator conference. Usually no more than two to three minutes of minimally edited footage can be viewed continuously without viewers' overload setting in. The selection of an appropriate place to start and stop is a very important decision. It requires considerable thought when planning a showing. A common mistake of people showing unedited footage is to try to show too much of it at once. The maxim of the architect Mies van der Rohe applies here: "Less is more."

2.222 *Describing Contexts Outside the Tape*

It is important to tell before the actual screening or after it, what needs to be known more generally about the school or community setting in which the documented events occurred. Often it is also important to tell what happened in the immediate scene before and after the strip that is shown, and to tell some salient points of contrast between what the viewer can see and what happens at other times in the same kind of scene or in other kinds of scenes of everyday life in the school and community.

2.223 *Orienting to Important Features in the Segment*

It is helpful to point out in advance the arrangement of people and objects in space, the most significant actors in the events that will be viewed, and a description of the action sequence to be seen (one that describes it as a whole and points to salient strategic moves within it). The description of sequential and strategic relationships among the actors in the event anticipates for the audience what is about to happen, focusing their expectations, just as shot sequencing and camera angles do in highly edited documentary films. In addition, this kind of commentary by a presenter provides an analytic frame of reference for the viewers, placing in the foreground some of the key relationships between one occurrence and another.

Key relationships may be those of sequencing or of simultaneity. Here, for example, is a helpful presenter comment about sequencing: "Watch for the student's ways of answering the teacher; each time he or she asked a question the students answered in chorus rather than in unison." Comments about simultaneity might be as follows: "Notice that as the principal turned in place and opened the faculty meeting by announcing the agenda, all but three teachers turned in their chairs and oriented posturally to the principal in the same moment in which he or she was turning and beginning to speak. Those teachers who were oriented to the principal stopped speaking in side conversations as the principal began to speak. The three teachers who did not stop talking with each other at that moment can be seen on the left of the screen, sitting together. Later in the meeting these were the teachers who disagreed with what the principal proposed to the faculty."

Sometimes in using minimally edited film or videotape for teaching purposes you may want the audience to induce organizing properties rather than point them out yourself in advance. In that case you need to provide some framing for their induction: "In this lesson segment see how many different types of teacher questions you can identify." "In this segment from a school staff meeting see if you can identify, according to nonverbal cues, the group of teachers that will later agree with what the principal has said, and the group that will later in the meeting disagree with what has been said." Some kind of framing is necessary, even in an inductive approach to viewing. It is not enough simply to say "Look for whatever interests you." With that loose a frame you get discussion that wanders all over the place.

2.224 *Showing the Complete Segment*

a. *Playing the segment of interest all the way through without stopping.* The presenter may point occasionally to the screen as a way of foregrounding key aspects of the events being shown. Usually one needs to begin showing the segment at least 10 seconds before the phenomena of special interest will begin to appear. This allows the viewers time to get involved in the sequential flow of the action, as they would be involved while watching a continuous showing of a highly edited film. Usually it is effective to continue showing at least 10 seconds after the action has moved on past the phenomena of interest. This enables viewers to have a beginning sense of the contrast between the phenomena of interest and those events that happened just after them.

b. *Replaying the segment of interest.* Here the presenter may rewind all the way back to the point first shown the viewers. Or the presenter may replay only key segments of action. The presenter may stop the film or tape occasionally and intersperse comments. The presenter may replay a brief segment repeatedly. When stopping and starting it is often wise to rewind slightly ahead of the moments to which viewers are to attend most carefully. This gives viewers a chance to anticipate what they are about to see by getting acquainted with the flow of action. Telling the viewers what to look for and listen for in the replay can precede the replay itself and can also accompany it, as the presenter occasionally points to the screen and/or "talks over" the action as it is being shown.

2.225 *Moving on to the Next Segment*

The presenter recycles steps 2-4 above.

2.226 *Discussion After Showing*

Standard techniques for leading discussion apply here. The leader is wise not to point out too soon details he or she already knows about, but that the audience didn't see yet. Push the audience to look for evidence in the film for assertions they are making, remembering that your reviewing and prior training enables you to know more about what's in the film or tape than the audience does. Try to get them to look closely, too, but do so with patience. Questions should arise about what actually happened. Divergent opinions should emerge about what something meant. That is a good point to replay the relevant section for yet another look. In general, remember that in edited footage the interpretive framing is medium-intrinsic—contained in the form of shooting and editing. In viewing minimally edited footage, interpretive framing must be constructed by you and the audience through demonstration and discussion. Minimally edited visual material cannot be looked at passively. It must be viewed actively, chewed on, and digested.

2.3 ANNOTATED BIBLIOGRAPHY

While little has been written on methods of analyzing audiovisual records as primary data sources, there is considerable literature—especially in anthropology, sociology, sociolinguistics, and ecological psychology—that provides a foundation and rationale for such analysis. This literature is surveyed here. Sets of readings are listed alphabetically by author and grouped according to the following headings:

2.31 FOUNDATIONS IN ANTHROPOLOGICAL AND SOCIOLOGICAL APPROACHES TO STUDYING EVERYDAY LIFE

General discussions of ethnographic and sociolingustic research that emphasize issues of the organization of face to face interaction, verbal and nonverbal.

2.32 ISSUES IN ETHNOGRAPHIC FILMMAKING AND ANALYSIS

General discussions of ethnographic film and the uses of still photography, film, and videotape in social research.

2.33 PERSPECTIVES FROM ECOLOGICAL PSYCHOLOGY AND FROM CLASSROOM OBSERVATION USING PREDETERMINED CODING CATEGORIES

Literature of ecological psychology, including some studies of schools that involved audiovisual recording, and studies of classroom interaction using predetermined coding categories to analyze classroom videotapes.

2.34 METHODS OF EDUCATIONAL ETHNOGRAPHY AND DOCUMENTATION

Discussions of participant observation as an applied research method in educational settings.

2.35 EXAMPLES OF STUDIES OF EVERYDAY LIFE IN SCHOOLS

Studies of a range of school settings using audiovisual records as a primary data source; combination of participant observation and microethnographic analysis of films and tapes.

It will be apparent from the annotations that most of the research on schools currently done in the primary data source tradition focuses on everyday life in gradeschool classrooms. This is a pattern similar to that noted for documentary films of everyday life in schools that were reviewed in the first section of this handbook. Moreover, there is focus in most of the literature reviewed here on issues of face to face interaction and verbal and nonverbal communication between teachers and students in classrooms. This is partly due to the interests of the authors of the handbook. It is also, we believe, indicative of the current state of the art in the field. Audiovisual documentation and analysis has made significant contributions to our understanding of classroom life, in terms of processes of interaction and social relationship between students and teachers and between students and students. Recognition of the implications of this work is just developing as a solid foundation in the field of research on teaching and in teacher education. That recognition is likely to grow in the years ahead, fostering interest in further studies of classroom by means of audiovisual documentation and analysis.

Research inside classrooms, however, is by no means the only area of educational research for which audiovisual documentation is appropriate. The preponderance of research focus on classrooms and on the early grades seems to have been due to patterns of funding by government agencies and private foundations. There is a clear need for greater support for audiovisual studies of children, teachers, and administrators in their everyday lives in school settings outside the classrooms, as well as inside the classrooms, and for studies that relate everyday life outside school in the family and community to everyday life inside the school. The only studies mentioned in the bibliography that dealt with school scenes outside classrooms are the research on special education decisions by Mehan and his colleagues, the research on school counselors by Erickson, and the research on children at home and school by Florio et al. (see the listings for these studies in Section 2.35).

Given the scarcity of written discussions of videotape and film analysis, the following items in Section 2.35 are noteworthy: Mehan's discussion in the appendix to *Learning Lessons* (1979), chapters on data collection and analysis in the final report by Griffin and Shuy (1978), and the chapters by Corsaro and by Erickson and Shultz in Green and Wallat, 1981. A special issue of the *Journal of Sociological Methods and Research*, Vol. 11, No. 2 (Nov. 1982) will be devoted to issues of audiovisual documentation and analysis in research on social interaction. The special issue is edited by Allen D. Grimshaw (see the annotated listings for Grimshaw in Section 2.32).

2.31 *Foundations in Anthropological and Sociological Approaches to Studying Everyday Life*

Agar, M. *The professional stranger: An informal introduction to ethnography.* New York: Academic Press, 1980.

This is a book-length introduction to ethnographic fieldwork methods and their uses in both basic and applied research. It is written from a perspective that emphasizes social cognition and social interaction as phenomena of central interest in social research.

Bateson, G. *Naven* (Second Edition). Stanford, Calif.: Stanford University Press, 1958.

This is the first—and almost the only—book length ethnographic report to be organized around a single key event. The event, a dance that was part of an adolescent rite of passage, is described in a detailed narrative. Connections between particular actions of the dance and patterns of social relationship in the community are analyzed. Although the event was not filmed the book provides a model for the interpretive analysis of a socioculturally salient key event of the sort that lends itself well to audiovisual documentation and analysis.

Erickson, F., & Shultz, J. When is a context? In J. Green & C. Wallat (Eds.), *Ethnography and language in educational settings.* Norwood, New Jersey: Ablex, 1981.

Social context is viewed here not as external to face to face interaction but as constructed within it and continually shifting across time during it. Knowing how to "read" these implicitly signalled shifts in contexting activity during events—changes of social *participation structure* (see the discussion of Philips, 1972, and in press)—is a crucial aspect of the knowledge necessary to interact with others. This tacit knowledge can be studied by audiovisual recording and analysis of interactional events. The paper concludes by describing methods for analyzing film and videotape to discover shifts of participation structure and actors' knowledge that actors themselves may not be consciously aware of.

Frake, C. O. A structural description of Subanun "religious behavior." In W. Goodenough (Ed.), *Explorations in cultural anthropology*. New York: McGraw-Hill, 1964.

Frake, C. O. How to enter a Yakan house. In M. Sanches & B. Blount (Eds.), *Sociocultural dimensions of language use*. New York: Academic Press, 1975.
(Both essays reprinted in C. O. Frake, *Language and cultural description*. Stanford: Stanford University Press, 1980.)

These two papers discuss the ethnographic study of the cognitive principles underlying the conduct of everyday life. In the first paper the author argues that general analytic categories, such as *religious behavior*, must be defined in terms of the specific sets of actions to which the category is being applied and that in assigning such a category one must not be misled by surface appearances of the form of action–what looks at first glance not to be *religious* behavior may function as such, and the converse is also likely to hold. The second paper describes the implicit and subtly shaded meanings of territory and distance that are involved in approaching and entering a house in a primitive village. Given that in schools, surface appearances of behavioral form may mislead one's attempts to interpret meaning, and given that these meanings are often conveyed implicitly through spatial relationships and other nonverbal communication media, the author's discussion of ways of paying close attention to the fine details of everyday life is useful for researchers who plan to use audiovisual documentation.

Garfinkel, H. *Studies in ethnomethodology*. New York: Prentice-Hall, 1967.

The ordinary knowledge and reasoning necessary to make sense of everyday life is the focus of this book, which argues that social scientists need to become more aware of these usually taken-for-granted kinds of thinking. To do so it is necessary to pay close attention to the conduct of everyday life itself. Various studies in this vein are reported. Since the book's publication, researchers influenced by ethnomethodology have used audio and audiovisual recording and analysis to study scenes of everyday life as occasions for ordinary reasoning.

Geertz, C. "Deep Play: Notes on the Balinese Cockfight" in *The interpretation of cultures*. New York: Basic Bookks, 1973, pp. 412-454.

This is comparable to Bateson's *Naven* (see annotation) in that it focuses on a key event and points interpretively beyond that event to various levels of context around it. This is an article-length rather than book length treatment, however, and the description is less detailed than Bateson's. Moreover, Geertz's theoretical orientation differs from that of Bateson. Consequently, it is useful to read this article as an alternative way of approaching a set of issues similar to those addressed by Bateson.

Goffman, E. *The presentation of self in everyday life*. Indianapolis, Indiana: Bobbs-Merrill, 1959.

Goffman, E. *Frame analysis*. New York: Harper Colophon Books, 1974.

Goffman, E. *Forms of talk*. Philadelphia: University of Pennsylvania Press, 1981.

Concerned with issues of the organization and conduct of face to face interaction, these works emphasize the implicit and subtle nature of the processes by which social identity and social meaning are negotiated. These processes are illustrated by numerous narrative examples.

Gumperz, J. The speech community. In D. L. Sills (Ed.), *The international encyclopedia of the social sciences* (Volume 9). New York: Macmillan Co., & The Free Press, 1968.

This is a discussion of one of the fundamental notions in the ethnography of communication. The *speech community* is a set of persons who share common traditions regarding the uses and meanings of speech and non-verbal communication, as distinct from a *language community*, a set of persons who share common knowledge of the grammar and sound system of a language, but who do not necessarily share common definitions of the uses and meanings of particular stylistic variants in ways of speaking. Since schools (together with work places and social service and health care delivery systems) are institutional settings in which communication often happens between people who are members of the same language community but not of the same speech community, the distinction between speech community and language community is fundamental to an understanding of some of the kinds of miscommunication that occur. Audiovisual documentation and analysis can reveal speech community differences within schools (in a sense, every classroom becomes a small scale speech community) and between schools and their surrounding neighborhoods.

Hall, E. T. *The silent language*. New York: Fawcett, 1959.

Hall, E. T. *The hidden dimension*. Garden City, New York: Doubleday, 1966.

Hall, E. T. *Beyond culture*. Garden City, New York: Doubleday, 1966.

Notable for the clarity and nontechnical character of the writing, these books provide an introduction to implicit aspects of cultural patterning in the conduct of everyday life, emphasizing the importance of intercultural differences in notions of time, uses of space, interpersonal distance, and definition of situation.

Hymes, D. *Foundations in sociolinguistics: An ethnographic approach*. Philadelphia: University of Pennsylvania, 1974.

An introduction to basic notions of the *ethnography of speaking*; the study of variation in ways, uses, and meanings of speaking within a community. Stylistic differences in ways of speaking are considered in relation to the social positions occupied by the speaker, and to the kinds of events in which the speech takes place. With its focus on communication and interaction, this research approach is one in which audiovisual documentation can be of use (see also the discussion of Hymes, 1972, under the heading Methods of Educational Ethnography and Documentation, in this handbook).

McDermott, R. P., Gospodinoff, K., & Aron, J. Criteria for an ethnographically adequate description of activities and their contexts, *Semiotica*, 1978, *24*(3-4), 245-275.

This paper argues that extremely specific knowledge of the interactional behavior of individuals is necessary as an evidence base to warrant the statements of ethnographic description that claim to represent meaning, intention, or social appropriateness, from the points of view of the social actors. Audiovisual recording and analysis is recommended as one way to achieve the necessary level of specificity of data.

Sanday, P. R. The ethnographic paradigm(s). *Administrative Science Quarterly*, 1979, *24*(4), 527-538.

A brief introduction to and definition of ethnographic fieldwork research, written to an audience interested in the uses of ethnography in the study of formal organizations in modern societies.

Sherzer, J. The ethnography of speaking: A critical appraisal. In *Georgetown University round table on languages and linguistics 1977*. Washington, D. C.: Georgetown University Press, 1977.

This review of research in the *ethnography of speaking* tradition (see the discussion of Hymes, 1974, in this section) argues that while this approach to research has made significant contributions to our understanding of the relations between language and social life, the aspects of speech style that have been considered until recently have been those that are relatively distinct and often are consciously performed by speakers. Future research is necessary to study more subtle variations in speech style that speakers are not fully aware of. Since audiovisual documentation can record these subtle shifts in style, making their analysis possible, and since it is these subtle aspects of style that often differentiate students, teachers, and administrators in schools, the line of argument taken in this article is of special relevance for educational research that uses audiovisual documentation.

2.32 *Issues in Ethnographic Filmmaking and in the Analysis of Visual Data*

Bateson, G., & Mead, M. *Balinese character: A photographic analysis*. New York: The New York Academy of Science, 1942.

This study, in which still photographs of Balinese child rearing and Balinese dance postures were juxtaposed, was one of the first attempts to use still photography in the analysis of cultural patterns. The shots of dance postures come from the cinema films made by Bateson and Mead in a study that was one of the earliest to use ethnographic film as a primary data source.

Bellman, B. L., & Jules-Rosette, B. *A paradigm for looking: Cross-cultural research with visual media*. Norwood, New Jersey: Ablex, 1977.

A report of the authors' methods of audiovisual documentary research on ceremonies among syncretistic religious groups in West Africa, this book also contains discussion of generic issues of selection in filming—shooting and editing—that attempts to portray events from the actors' points of view. Interviewing using audiovisual records is also discussed, and the volume contains a bibliography of basic sources in phenomenologically oriented sociology and ethnographic filmmaking.

Byers, P. Still photography in the systematic recording of an analysis of behavioral data. *Human Organization*, 1964, *23*, 78-84.

This article discusses photography as a process of sampling, and considers some of the sampling decisions involved in making visual records.

Byers, P. *Cameras don't take pictures*. Columbia University Forum, 1966, *2*, 27-31.

An argument that photography is not an objective record but a highly selective and interpretive account in which the social relationship between the photographer and the photographed is manifested in the way the shot is framed. Although the author is discussing still photography the implications for cinema and videotape are obvious.

Collier, J. J. *Visual anthropology: Photography as a research method.* New York: Holt, Rinehart and Winston, 1967.

A discussion of still photography as a sampling process in which a wide range of kinds of sampling is considered and is illustrated with sets of photographs. A new edition of this work is currently being prepared.

Dabbs, J. M., Jr. Making things visible. In J. Van Maanen (Ed.), *Qualitative methods.* Beverly Hills, California: Sage Books, 1982.

The paper has two principal parts. In the first, visual techniques for gathering data are discussed. In the second part, ways of reporting these data through computer graphics are discussed. The author considers means of collecting visual data in ways that stimulate new perspectives on phenomena that were previously unknown or taken for granted. Among these means are changing the speed of recording (time lapse, slow motion, faster than life recording), changing the camera angle, and giving still cameras to informants and asking them to film phenomena in a way that displays their point of view. In the latter half of the paper, discussion turns to ways of reporting data by other than the univariate summarization employed in standerd statistics. Computer graphics enables the researcher to create maps tracing such things as people's movement through space and time in a home, park, or classroom, and patterns of sending and receiving messages within an organization.

The paper also discusses various research studies that have made use of these techniques of data collection and analysis.

A narrated color videotape (¾″ video cassette, 22 minutes) is available that illustrates the various filming and computer graphics techniques. It can be viewed on loan from the Center for Creative Leadership, P.O. Box P-1, Greensboro, NC 27402. A copy can be purchased at cost ($25) from the author, James Dabbs, Department of Psychology, Georgia State University, Atlanta, Georgia 30303.

de Brigard, E. The history of ethnographic film. In P. Hockings (Ed.), *Principles of visual anthropology.* The Hague: Mouton, 1975.

An overview of the development of ethnographic film as a cinematic *genre,* the discussion emphasizes edited films and their characterictics and uses as documentary narratives.

Feld, S., & Williams, C. Toward a researchable film language. *Studies in the Anthropology of Visual Communication,* 1975, *2*(1), 25-32.

The authors distinguish between three major types of shooting and editing styles. At one extreme there is the *conventional film language,* in which shots vary greatly in scope and are pieced together in an order different from the original sequence in which they were shot. At the other extreme is the locked on camera approach, in which the camera runs continuously in an unchanging single shot, with no subsequent editing. An intermediate approach is researchable film observation, in which long "takes" are shot, and in which subsequent editing does not change the original sequence of shots, but in which the camera does zoom in and out, focusing on details salient to the camera operator during the shooting. The authors argue for the latter approach. Regardless of the position one finally adopts, reading their review of the advantages and disadvantages of the three types of filming can help the audiovisual documenter make an informed choice of an approach to shooting and editing.

Grimshaw, A. D. Introduction. In *Uses of sound and visual records in studies of social interaction.* Special issue of *Journal of Sociological Methods and Research,* 1982, 11(2).

Grimshaw, A. D. Data and analytic procedures. In A. D. Grimshaw (Ed.), *Collegial discourse: Professional peer conversation,* forthcoming.

These papers provide general discussion and extensive bibliographies on issues of filmmaking for research purposes. The first paper introduces a series of papers on audiovisual documentation and research that will appear in a special journal issue that will be a major resource for audiovisual research methods. The second paper will be part of a jointly authored monograph in the *Multiple Analysis Project,* in which a number of researchers will produce analyses of a film of a sociology doctoral orals examination. While the two volumes are in preparation, Professor Grimshaw's papers are available by writing to him at the Department of Sociology, University of Indiana, Bloomington, Indiana 47405.

Heider, G. G. *Ethnographic film.* Austin: University of Texas Press, 1976.

A short history of ethnographic filmmaking. Detailed discussions of classic films of various types are accompanied by a survey of generic issues, a bibliography, and a film list.

Hockings, P. *Principles of visual anthropology.* The Hague, The Netherlands: Mouton, 1975.

A collection of papers from a symposium presented in 1973 at the World Congress of Anthropological and Ethnological Sciences, this volume contains a wide range of points of view on ethnographic film-making and on the uses of audiovisual records as primary data sources in social research.

Kendon, A. *Studies in the behavior of social interaction*. Bloomington, Indiana: Indiana University Press, 1977.

A collection of papers on various aspects of the organization of verbal and (especially) nonverbal behavior in face to face communication, this volume illustrates methods of finely detailed microanalysis of films, although the main emphasis in the papers is on reporting substantive findings.

Studies in Visual Communication

This is the journal of the Society for the Anthropology of Visual Communication (SAVICOM), published at the Annenberg School Press, Annenberg School of Communications, 3620 Walnut Street, Philadelphia, Pennsylvania 19104. The journal is an important resource for literature in the semiotics and anthropology of visual communication; fields of study that provide insight into relationships between form and meaning in filmmaking and still photography. Literature in this field is not extensively represented in this bibliography, but *Studies in Visual Communication* provides the interested reader a point of entry into current theory and empirical work.

Worth, S. In L. Gross (Ed.), *Studying visual communication*. Philadelphia: University of Pennsylvania Press, 1981.

This is a posthumously edited collection of essays on the relations between symbolization and meaning in ethnographic film. Scientific, aesthetic, and political issues in the study of audiovisual documents and their uses are considered by the author, who was a founding member of the Society for the Anthropology of Visual Communication.

Worth, S., & Adair, J. *Through Navaho eyes: An exploration in film communication and anthropology*. Bloomington, Indiana: Indiana University Press, 1972.

This is the first work to address systematically the issue of selectivity of filming and editing in audiovisual documentary. Pairs of films of ostensibly the "same" events, made by Navaho and non-Navaho cameramen, were compared and contrasted. The implications of the cultural differences in filmmaking perspective revealed by this analysis are discussed.

2.33 *Perspectives From Ecological Psychology and Classroom Observation Using Predetermined Coding Categories*

Adams, R., & Biddle, B. *Realities of teaching: Exploration with videotape*. New York: Holt, Rinehart, and Winston, 1970.

One of the earliest videotape studies of classrooms, this research compared the relative amounts of students' task involvement in social studies and mathematics lessons, focusing primarily on the children's verbal behavior rather than on nonverbal behavior.

Barker, R. C., & Wright, H. F. *One boy's day: A specimen record of behavior*. New York: Harper & Row, 1951.

Literally "a day in the life of a first-grader," this study followed its central character's actions in every major *behavior setting* (see discussion of Barker and Wright, 1954) encountered from 7 a.m. as the child woke up until 8:30 p.m. when he went to sleep. Reading the notes taken from minute to minute (which included the child's entire classroom day) gives one an idea of what a complete audiovisual record might look and sound like.

Barker, R. C., & Wright, H. F. *Midwest and its children*. Evanston, Illinois: Row, Peterson, 1954.

The ecological psychology of Barker and colleagues considers individuals and their actions in the context of the immediate physical and social ecology, or *behavior setting*, within which the actions take place. This volume reports on an intensive study, conducted over a number of years in an American small town. The study attempted to identify every major behavior setting encountered by children and adults during a whole year—settings ranging from the fourth of July ceremony in the town square, to interaction with the druggist at the cash register in his store. The volume argues for the necessity of being specific in identifying the relations between social actions and their contexts. The compendium of behavior settings reported represents a potential shooting list for an audiovisual documenter, and the analysis reported helps one to think about what scenes of everyday life it would be necessary to film in order to have an adequately representative record of everyday life in one or more institutional settings.

Good, T. L., & Brophy, J. E. *Looking in classrooms* (2nd Ed.). New York: Harper & Row, 1978.

A general review of various aspects of classroom life, some of which were studied by the authors using videotape, others of which were studied by the authors (and by other researchers) using predetermined observational coding systems. For the audiovisual documenter the discussion is useful as he or she thinks about a range of research issues and the range of scenes of classroom life that might be filmed and studied.

Gump, P. Intra-setting analysis: The third grade as a special but instructive case. In E. Williams & H. Roush (Eds.), *Naturalistic viewpoints in psychological research*. New York: Holt, Rinehart and Winston, 1970.

An essay, from the perspective of Barker and Wright, on the variety of behavior settings encountered by children and teachers in classrooms, and the variety of different patterns of socially appropriate behavior found across the differing settings.

Gump, P. School environments. In I. Altman & J. Wohlwill (Eds.), *Children and the environment.* New York: Plenum, 1978.

On the basis of videotape analysis and direct observation the author considers broad contrasts in the patterns of social relations and uses of space in preschools organized according to contrasting educational philosophies. The article also contains general discussion of dimensions of contrast in school learning environments.

Kounin, J. S. *Discipline and group management in classrooms.* New York: Holt, Rinehart, and Winston, 1970. (Reprinted by R. E. Krieger Publishing Co., Huntington, New York, 1977).

This volume reports a series of studies of classroom management that were done from the perspective of Barker and Wright. The second half of the book reports two videotape studies in which 30 half days and 50 whole days of school were recorded in 80 early-grade classrooms in suburban schools. Various dimensions of teacher style in classroom management were identified, and the tapes were coded according to those dimensions.

Kounin, J., & Gump, P. V. Signal systems of lesson settings and the task related behavior of preschool children. *Journal of Educational Psychology,* 1976, *66,* 554-562.

Houseman, J. *An ecological study of interpersonal conflict among preschool children.* Unpublished doctoral dissertation, Wayne State University, Detroit, Michigan, 1972.

Rosenthal, B. *An ecological study of free play in a nursery school.* Unpublished doctoral dissertation, Wayne State University, Detroit, Michigan, 1973.

Sherman, L. An ecological study of glee in small groups of preschool children. *Child Development,* 1975, *46,* 53-61.

These are all studies of interaction in preschool classrooms, based on a collection of videotapes of 598 lessons and of 37 continuously taped half days of school. In the latter tapes each of 37 children was followed as the focal child. Primarily quantitative analysis of the tapes was done, in the tradition of Barker and Wright.

2.34 *Methods of Educational Ethnography and Documentation*

Cassell, J. *A fieldwork manual for studying desegregated schools.* Washington, D. C.: National Institute of Education, 1978. ERIC #163-100.

An introduction to a wide range of ethnographic research issues, especially those distinctive to the study of schools. Topics include site selection, data collection strategies, teamwork in the research group, report writing, and relations with the sponsoring agency. A bibliography is included.

Erickson, F. What makes school ethnography "ethnographic?" *Council on Anthropology and Education Newsletter,* 1973, *4*(2), 10-19.

This introductory discussion reviews various dimensions of social structure and culture and analyzes the issues of adequacy of evidence and cogency of research questions in ethnographic research in schools and school communities.

Erickson, F. Some approaches to inquiry in school/community ethnography. *Anthropology and Education Quarterly,* 1977, 8(3), 58-69.

Beginning with a discussion of the etic-emic distinction in fieldwork research, this article concludes with a review of various focused ethnographics that have used audiovisual documentary records as a primary data source.

Heath, S. B. Teacher talk: Language in the classroom. In *Language in education: Theory and practice* (Number 9). Washington, D. C.: Center for Applied Linguistics, ERIC Clearinghouse on Languages and Linguistics, 1978.

A survey of the range of implicit social meanings and social uses of teachers' conventional ways of speaking in classrooms, this review article points to a number of research issues of interest to those doing sociolinguistically oriented audiovisual documentation and analysis.

Hymes, D. H. Ethnographic monitoring. In *Language development in a bilingual setting.* Pomona, California: Multilingual-Multicultural Materials Development Center, State Polytechnic University, 1979.

A discussion of the basic features of ethnographic research methods in education, this paper argues for problem-focused ethnography in which the research questions are developed collaboratively by researchers and practitioners.

Hymes, D. H. Introduction. In C. Cazden, V. P. John & D. Humes (Eds.), *Functions of language in the classroom.* New York: Teachers College Press, 1972.

A general discussion of ethnographic and sociolinguistic approaches to classroom research, this introduction argues for the need for these approaches, presents brief discussion of key concepts (communicative competence, social and cognitive repertoires, speech acts), and lists fundamental bibliography. The introduction also reviews issues raised by the various papers in the volume, a number of which were based on audio recording and analysis.

Spindler, G. (Ed.). General introduction. In *Doing the ethnography of schooling: Educational ethnography in action*. New York: Holt, Rinehart and Winston, 1981.

A discussion, in nontechnical language, of criteria for quality in ethnographic research. Various issues of method are briefly surveyed, including the role of audiovisual documentation in ethnographic research.

Wolcott, H. Criteria for an ethnographic approach to research in schools. *Human Organization*, 1975, *34*(2), 111-127.

This essay is an introduction to participant observational fieldwork in educational settings in which the interpretive analysis of patterns of culture is the central research interest. The discussion cites a wide range of references.

2.35 *Examples of Studies of Everyday Life in Schools*

Adelman, C. *Uttering, muttering: Collecting, using, and reporting talk for social and educational research*. London: Grant McIntyre, 1981.

This is a collection of articles by British researchers who have been conducting naturalistic inquiry into the language use of children and teachers at school and at home. Important sociolinguistic research on discourse, conversation, and social class differences in styles and uses of speech has been done recently by educational researchers in England. The papers and bibliography in this collection provide in a single volume an excellent introduction to this British work, which deserves broad recognition in the United States.

Au, K. H. Participation structures in a reading lesson with Hawaiian children: Analysis of a culturally appropriate instructional event. *Anthropology and Education Quarterly*, 1980, 9(2), 91-115.

Au, K. H., & Jordan, C. Teaching reading to Hawaiian children: Finding a culturally appropriate solution. In H. T. Trueba, G. P. Guthrie, & K. H. Au (Eds.), *Culture in the bilingual classroom*. Rowley, Mass.: Newbury House, 1980.

Reports of analyses of videotapes of reading lessons which show that cultural patterns of conversational organization influenced children's reading achievement. This is the only study to date that demonstrates a clear causal relationship between academic achievement and subtle features of conversational organization, features that were revealed through microanalysis of audiovisual records. The research reported here was further developed in Au's doctoral dissertation at the University of Illinois (1980). The dissertation is available through University Microfilms, Ann Arbor, Michigan.

Cahir, S., & Kovac, C. *Exploring functional language*. Washington, D. C.: Center for Applied Linguistics, 1981.

A set of protocol videotapes with accompanying booklets that include transcripts of speech, analytic discussion, and bibliography, these materials were collected in the grade school study discussed in the entry for Griffin and Shuy, 1978.

When Is Reading?

This tape shows children using reading skills in both "non-official" (the day's lunch menu and a recipe) and "official" (readers) reading events. The concluding sequence shows a teacher reading a story to a class, and the children's grasp of narrative by their responses to and anticipation of the plot.

Transitions: Activity Between Activities

This tape has three sequences dealing with rules and procedures that govern the transition times between defined classroom activities. Sequences illustrate how this so-called "down time" or "dead time," can become a learning event, either through the teacher's or the student's initiatives.

A Way with Words

This tape illustrates children's facility with language. Rather than using spontaneous events, the tape records a specially devised test for determining children's language use. An interviewer presents the children with a hypothetical situation and asks for their response ("What would you say if . . ."). Tape shows how projected language use varies according to age of child, status of person addressed, intensity of situation, and so on.

Teacher Talk Works

This tape shows characteristics of a teacher's classroom language in three different settings. It illustrates "talk" that presents material, asks questions and evaluates responses, manages the conversational flow, and reprimands.

What's What With Questions

This tape examines children's use of questions beyond simply that of gaining information. Four segments examine the use of questioning forms (especially the word "what?") as directives, attention getting devices, information gaining devices, clarification devices, and the like.

It's Your Turn

The four segments on this tape illustrate various elicitation devices used by teachers, and children's understanding and response to these "rules" of turn-taking. They also show teachers' use of evaluative responses. The concluding section is silent and shows nonverbal behavior used by students to gain teacher's attention and a turn.

Cazden, C., Carrasco, R., Maldonado-Guzmán, A., & Erickson, F. The contribution of ethnographic research to bicultural bilingual education. In J. Alatis (Ed.), *Current issues in bilingual education.* Washington, D. C.: Georgetown Roundtable on Languages and Linguistics, Georgetown University Press, 1980.

This is a review article reporting findings from an audiovisual documentary study of bilingual classrooms done by the authors in Chicago, together with discussion of the research on culturally responsive teaching methods done by Au in Hawaii, by Philips and by Erickson and Mohatt in schools on Indian reservations, and by Kleinfeld in an Alaskan boarding school for Eskimo children.

Cicourel, A. V., et al. *Language use and school performance.* New York: Academic Press, 1974.

A set of papers reporting studies of everyday reasoning and decision-making in schools. The studies focus on how children's language use affects judgments of them by school professionals in testing situations, in classroom situations, and in committee meetings to determine the first grade academic placement of kindergarten students. These situations were videotaped and the videotapes were analyzed intensively.

Collier, J. J. *Alaskan Eskimo Children: A film analysis of cultural confrontation in the schools.* New York: Holt, Rinehart, and Winston, 1973.

This is a report on films of classrooms made in 1969 as part of the National Study of American Indian Education, sponsored by the U.S. Office of Education. Films show children and teachers from the early grades through high school. The films were made in two villages of central Alaska, in a town that was the regional center, and in the urban setting of Anchorage. Broad patterns of activity in the films were analyzed and described, with emphasis on cross-cultural discontinuity between Anglo teachers and Native American students.

Collier, M. *A film study of classrooms in western Alaska.* Fairbanks, Alaska: Center for Cross Cultural Studies, University of Alaska, 1979.

A close analysis of some of the footage shot in the National Study of American Indian Education, this study focused on classrooms in a village and in a small town, and on family life in a home in the village. The pace and flow of interaction were of central interest in the analysis; how smoothly children and the teacher coordinated their action in the classroom, and how this coordination in the classroom compared to coordination of interaction in an Eskimo home. The analysis is preceded by a brief review of other visual and audiovisual research, and the report concludes with brief discussion of techniques of shooting and analyzing film.

Erickson, F., & Mohatt, G. Cultural organization of participation structures in two classrooms of Indian students. In G. D. Spindler, (Ed.), *Doing the ethnography of schooling.* New York: Holt, Rinehart and Winston, 1982.

An extension of the work of Philips (see the discussion of Philips, 1972, and in press), this study identified cultural differences in ways of teaching between an Indian teacher and a non-Indian teacher in adjoining first grade classrooms in a school on an Odawa reservation in Northern Ontario. The differences in ways of teaching provided different social arrangements for interaction and for engagement with the curriculum. Videotapes were made in the classroom from fall to spring during one school year, accompanied by limited participant observation. The tapes were analyzed collaboratively with Indian teachers from the reservation school.

Erickson, F., & Shultz, J. *The counselor as gatekeeper: Social interaction in interviews.* New York: Academic Press, 1982.

An analysis of relationships between the process of verbal and nonverbal communication in junior college counseling interviews and the outcomes of counselors' decisions about student mobility in school and in the wider society, this study examined various aspects of inter-ethnic and inter-racial relations through microanalysis of films and videotapes, combined with limited participant observation in junior colleges and extensive participation in the large city in which the study was conducted. The book illustrates the use of multiple data sources, including audiovisual records, and the use of a particular interview technique, the viewing session, in which the counselor or student watched the tape of their original interview and made comments on it.

Florio, S. *Learning how to go to school: An ethnography of interaction in a kindergarten/first grade classroom.* Unpublished doctoral dissertation, Harvard Graduate School of Education, 1978.

Shultz, J., & Florio, S. Stop and freeze: The negotiation of social and physical space in the classroom. *Anthropology and Education Quarterly,* 1979, *10*(3), 166-175.

Shultz, J. J., Florio, S., & Erickson, F. Where's the floor?: Aspects of the cultural organization of social relationships in communication at home and school. In P. Gilmore & A. Glatthorn (Eds.), *Ethnography and education: Children in and out* *of school.* Washington, D. C.: Center for Applied Linguistics, 1982.

Florio's dissertation focuses on the social knowledge necessary for students and teachers to interact in a multiple group play period in a kindergarten classroom. It sets the analysis of the play period in the context of the complete classroom day and school year. Videotape analysis of the play periods and intensive, year-long participant observation were combined in this study. The dissertation by Florio is available through University Microfilms, Ann Arbor, Michigan. The article by Shultz and Florio focuses on classroom management during play time. The article by Shultz, Florio, and Erickson is a case study that identified differences in the organization of conversation at home and at school. It employed microanalysis of videotapes of classroom lessons and family dinner table conversations, focusing on patterns for taking turns at speaking. The paper discusses the general educational significance of cultural differences in turn-taking patterns between teachers and students.

Green, J., & Wallat, C. (Eds.). *Ethnography and language in educational settings.* Norwood, New Jersey: Ablex, 1981.

This volume of recent papers contains a number of studies that discuss theory and methods in sociolinguistic and ethnographic approaches to research in schools. Many of the studies reported used audiovisual documentation, and most studies focused on the classroom. Of particular relevance here are the introductory chapters by Gumperz and Cook-Gumperz, and the chapters on research methods by Corsaro, Green and Wallat, Hall and Guthrie, Garnica, Wilkinson, and Erickson and Shultz. The paper by Erickson and Shultz is discussed separately in the annotated bibliography in Section 2.31.

Green, J. *Research on teaching as a linguistic process: A State of the art* (NIE P-81-0084 of the National Institute of Education). Newark, Delaware: University of Delaware, 1982.

This is a review article rather than a report of a single empirical study. It surveys the theoretical orientations, methods, and findings from a set of studies supported during 1978-1981 by the National Institute of Education's Teaching and Learning Division. The studies were funded under the heading "Teaching as a Linguistic Process in a Cultural Setting." Many of the projects used audiovisual records as a primary data source. Green's review is invaluable, not only because of its coherent summary of substantive issues that emerged within and across the various projects, but because it provides the reader with access in a single place to reports and publications from all the studies, and with information on the location of the various scholars that will enable the reader to contact them for further information.

Griffin, P., & Shuy, R. *The study of children's functional language and education in the early years.* Final Report to the Carnegie Corporation of New York. Arlington, VA: Center for Applied Linguistics, 1978.

A cross-sectional study of the acquisition by children of the interactional knowledge necessary to be a student in elementary school, this study involved videotaping a wide range of classroom events in preschool, early-grades, and middle-grades classrooms during one school year. The final report contains a chapter on social, logistical, and technical considerations in doing naturalistic classroom videotaping. (See also the entry for Cahir and Kovac, 1981, in this section).

Gumperz, J. J., Jupp, T. C., & Roberts, C. *Crosstalk: A study of cross-cultural communication.* Southall, Middlesex: The National Centre for Industrial Language Training and BBC, Continuing Education Department, 1979.

This videotape was one of the half hour shows broadcast in a BBC series on inter-ethnic relations in Britain. The show and an accompanying study manual provide vivid illustration of cross-cultural miscommunication that occurs between East Indian immigrants and native middle class Britons. Analysis identifies specific cultural differences in verbal and nonverbal communication style that appear to lead to particular kinds of misinterpretation of intent. The two role-played scenes shown are a transaction with a bank teller and an interview for a position as a librarian at a small college.

McDermott, R. P., & Gospodinoff, K. Social contexts for ethnic borders and school failure. In H. Trueba, G. Guthrie, & K. H. Au (Eds.), *Culture and the bilingual classroom.* Rowley, Mass.: Newbury House, 1981.

Reading groups in a multi-ethnic and multi-racial first-grade classroom were studied by participant observation and videotape microanalysis. The authors argue that neither cultural communication differences and similarities between the teacher and students, nor children's reading levels are by themselves adequate to explain differences in the character of interaction in the top and bottom reading groups in the classroom. It is necessary to consider as well the micropolitics of interaction in the two groups.

Mehan, H. *Learning lessons.* Cambridge: Harvard University Press, 1979.

In recitation lessons, getting the answer right (and the question right) involves knowledge, by children

and teacher, of principles of fine tuning in the organization of conversation, as well as knowledge of the subject matter of the lessons. This analysis of implicit social principles and conversational strategies used in classroom lessons is based on videotapes made throughout a school year in an inner-city multi-ethnic, multi-racial early-grades classroom in San Diego.

Mehan, H. Practical decision making in naturally occurring institutional settings. In B. Rogoff, & J. Love (Eds.), *Everyday cognition: Its development in social context*. Cambridge, Mass.: Harvard University Press, 1981.

Mehan, B., Hertweck, A., Combs, S. E., & Flynn, P. J. Teachers' interpretations of student behavior. In L. C. Wilkinson (Ed.), *Communicating in the classroom*. New York: Academic Press, 1981.

Mehan, H., Meihls, J. L., Hertweck, A., & Crowdes, M. Identifying handicapped students. In S. B. Bacharach (Ed.), *Organizational behavior in schools and school districts*. New York: Praeger Press, 1982.

A natural history of special education placement decisions in the elementary schools of one school district, this project videotaped children in classrooms who were identified as potential candidates for special education. In viewing session interviews the classroom teachers watched and commented on the classroom videotapes. Assessment team meetings, at which special education placement decisions were made, were also videotaped. The first article listed provides an overview of the project, the second article reports findings from the analysis of classroom videotapes and interviews with the teachers, and the third article reports findings from the analysis of the videotapes of the assessment team meetings.

Merritt, M. Distributing and directing attention in primary classrooms. In L. C. Wilkinson (Ed.), *Communication in the classroom*. New York: Academic Press, in press.

This study used videotapes from the Center for Applied Linguistics's study of children's functional language in the classroom (see the entries for Griffin and Shuy, and Cahir and Kovac). The author focused on the issue of the teachers' management of interruptions by one or more students while the teacher was engaged with other children. Analysis of videotape made possible the identification of verbal and nonverbal strategies by which teachers and students gain and hold one another's attention.

Michaels, S., & Cook-Gumperz, J. A study of sharing time with first grade students: discourse narratives in the classroom. In *Proceedings of the 5th annual meetings of the Berkeley Linguistic Society*, 1979.

Using videotapes collected in a study of multiethnic, multi-racial early-grades classrooms in Oakland, California, the authors studied differences between the ways children from differing speech communities told anecdotes during "sharing time" at the beginning of the school day. The authors discuss the consequences of these aspects of speech style on teachers' judgments of children's intelligence and motivation.

Philips, S. *The invisible culture: Communication in classroom and community on the Warm Springs Indian Reservation*. New York: Longman, in press.

A study of the school/community interface, this work examines the educational consequences of differing cultural communication patterns found in home and community life of Native Americans on the Warm Springs reservation in Oregon, and in first-grade and sixth-grade classrooms in which the teachers were non-native Americans. The author identifies differing sets of preferred communicative roles—termed *participant structures*—in interaction situations at home and in the school classroom. Participant observation was the principal method used, with some audiotaping and videotaping.

2.4 A SHORT LIST OF RESEARCH PROJECTS

2.41 *Introduction to the List*

This short list is illustrative of the particular projects presented rather than being representative of the emerging field of audiovisual documentation and analysis as a whole. The list is limited, in other words, both in length and in scope. Limitations of time and money prevented us from pursuing as aggressively as we might have done a broader range of research projects. We are certain to have missed significant studies and scholars.

The list was compiled by sending requests for information to a set of researchers identified from the literature and through a telephone survey of key informants at various points in the networks of scholars who have used audiovisual records as primary research documents. Then a questionnaire was sent to all the individuals we were able to identify. As is usual, not everyone responded to the questionnaire, which was necessarily a complicated one. We are very grateful to the researchers who responded.

As responses came back to us it was apparent that they varied greatly in the level of detail or response to the various questionnaire items. In preparing to report the information in a handbook we arranged the responses in a consistent sequence of topics. We altered the writing of the respondents as little as possible, however, avoiding editorial paraphrase which, although it might have made the listings look more consistent across projects, would have run the risk of misconstruing what some of our informants had meant by what they had said.

Then a delay of some years ensued. In the fall of 1982 we recontacted projects to update their publications lists. Some researchers and projects were not reachable at that short notice, and for this we apologize.

The short list has considerable use, despite its limitations. It concretizes the discussion of research procedures in the previous sections of the handbook. It also provides the reader access to initial contacts at various points in the networks of researchers who use these methods. People on this list, and others mentioned in the annotated bibliography can be contacted for more specific advice about research methods and funding sources.

If you are not on this list and if you have done or are currently doing research using audiovisual documentation and analysis, please fill out the questionnaire at the end of this section so that your project can be included in a subsequent edition of this handbook. Send your response to:

Frederick Erickson
Institute for Research on Teaching
College of Education
Michigan State University
East Lansing, Michigan 48824-1034
(517) 355-9603

2.42 *List of Projects*

Researcher: Louise M. Bachtold, Department of Applied Behavioral Sciences, University of California, Davis, California 95616.

Project: Social Behavior of Hupa Indian Children (1976-1979). The objectives of the study were (1) to describe social interaction between child-child and teacher-child in school settings; (2) to compare social behavior of Hoopa preschool children with children in the mainstream culture; (3) to contrast both groups with findings on children in other cultural settings in rural communities, e.g. Okinawa, Kenya, India; (4) to assess Hoopa adults' values and their relation to the children's observed behaviors.

Setting and Participants: The study took place in a daycare center and a nursery school on the Hoopa Indian reservation in northern California—indoors and in the playground area outside. The participants were the children enrolled in the school, the teachers, and the teachers' aides.

The Recording Process:

Equipment: Sony "Rover"—Sony AVC—3450 portable black and white camera with 12.5—75mm f 1.8 lens.

Strategy: Each child was taped for five minute segments on ten different occasions. The taping occurred over the period of a year. We did not get the "hoped-for" 50 minutes on each child, however, for many we did reach this objective.

Comments: The equipment moved easily, so it was easy to follow an individual child. Also it gave us maximum pick-up on the children's conversations. The children were aware of being the "object" of the camera at first, but it was not long before they accepted the camera as being just another pair of eyes.

The Collection: 40 reels, 361-½"-1200 R148B Scotch videotape organized chronologically. Researchers may come and view the tapes.

Papers:

Bachtold, L. M. Children's social interaction and parental attitudes among Hupa Indians and Anglo-Americans. *Journal of Social Psychology*, 1982, *116*, 9-17.

Researcher: Ruth Seiman Bennett, Institute of Human Learning, University of California, Berkeley, California 94720.

Project: Bicultural Education in Performance Contexts (1976). This study was concerned with performances by native American children in the context of a reading class in summer school. The children were taught with a combination of reading methods, including formal instruction in phonetics and informally structured projects initiated by the children. One of these projects, stimulated by the presence of the camera in the classroom, was the performance of dramatic renditions of local tribal stories and the role playing of local television personalities. As the children requested that the tape be turned off between performances, the tape consists of episodes rather than a sustained account of classroom interaction.

Setting and Participants: The setting was an ungraded summer school reading class in a Johnson-O'Malley funded summer school on a Hoopa Indian Reservation in northwest California. The classroom structure varied from day to day, since this was a newly formed school in which the teachers were exploring ways of teaching. The students were all Native American, ranging in age from four to fourteen.

The Recording Process:

Equipment: Sony small studio camera, Sony 8650 ½" VTR, 1 Sony uni-directional mike.

Strategy: The camera was set up on a tripod to get a view of one section of the room. The children who wanted to participate in the performances came to the camera. As stated above, at the request of the children, the camera was turned off between performances. This strategy was satisfactory.

The Collection: 1½", ½ hour reel, videotape. People may come and view the tape.

Papers:

Seiman Bennett, R. *Bicultural education in performative contexts.* Unpublished paper. University of California-Berkeley, forthcoming.

Researchers: John S. Caputo, Communications Studies, Chaffey College, Alta Loma, California 91706; Ray Stupin, Director Upward Bound, Harvey Mudd College, Claremont, California 91711.

Project: Junior High Classroom Interaction (1976). A study of interaction patterns in three different junior high classrooms, three different subjects.

The Setting and Participants: Classrooms, grades 7 and 8, English, Math, Social Studies. Three experienced teachers, 64 racially eclectic students.

The Recording Process:

Equipment: Bell & Howell sound super 8 mm.

Strategy: One camera, continuously operating.

Comments: Very crude–rough.

The Collection: Four hours of unedited film. The collection may not be viewed under any conditions.

Papers:

Caputo, J. S. *Language functions in the classroom* (unpublished). Claremont, California: Claremont Graduate School, 1976.

Caputo, J. S. Two classrooms inside the British primary school. In *Claremont Reading Conference Annual Yearbook.* Claremont, California: Claremont College, 1982.

Researchers: John S. Caputo, Communications Studies, Chaffey College, Alta Loma, California 91706; Eric Cottrell, School of Education, Pepperdine University, Malibu, California 90265.

Project: Argument Strategies (1976). A study of informal argument strategies.

The Setting and Participants: Students grades 11 and 12–all girls high school. Students grades 6 and 7–all girls elementary school. 24 girls, grades 11 and 12; 24 girls, grades 6 and 7.

The Recording Process:

Equipment: Sony portapack.

Strategy: One camera, students doing role-taking activities.

Comments: Very rough.

The Collection: Two hours, unedited tape. According to age and types of arguments. The collection may not be viewed under any conditions.

Papers:

Seminar paper only.

Caputo, J. S. *That's heat: An ethnography of the discourse structures of conflict in adolescent girls* (unpublished qualifying paper). Claremont, California: Claremont Graduate School, 1976.

Researchers: John S. Caputo, Communications Studies, Chaffey College, Alta Loma, California 91706; Richard C. Jacobs, School of Education, California Polytechnic University, Pomona, California 91766.

Project: Cultural Mis-match (1977). An examination of cultural mis-matches in classrooms.

The Setting and Participants: Beginning collection. Three junior high schools. Three teachers: white; 75 students–black and Chicano.

Equipment: Sony portapack.

Strategy: One camera, side of classrooms.

The Collection: Three hours, unedited tape. The collection may not be viewed under any conditions.

Papers:

Caputo, J. S. *Ideology and utopia in the classroom.* Presented at the conference on culture and communication. Philadelphia, Penn.: Temple University, 1977.

Caputo, J. S. *Infra-language and the phematic web of discourse structures in classrooms.* Unit Seminar at the Social Psychology Research Unit, University of Kent, Canterbury, England, 1981. (Mimeo)

Researchers: John S. Caputo, Communications Studies, Chaffey College, Alta Loma, California 91706.

Project: Ethnography of a Community College (1978). An examination of everyday activities in a community college.

The Setting and Participants: Southern California Community College, Financial Aid Office, Children's Day Care Center, Transportation Department, and Board of Trustees Meeting. Staff, faculty, trustees.

The Recording Process:

Equipment: Sony portapack.

Strategy: One camera, moving.

The Collection: Four and one-half hours, unedited. According to setting in community college. As computation grows and gets edited, anyone may come and view.

Papers:

Caputo, J. S. *Ethnography of a community college* (unpublished working paper). Institute of Linguistic Studies. Claremont, California: Claremont Graduate School, 1978.

Researcher: Louise Cherry Wilkinson, Department of Educational Psychology, Wisconsin Research and

Development Center for Individualized Schooling, University of Wisconsin, Madison, Wisconsin 53706.

Project: Students' Communicative Competence in Instructional Contexts (1978). Effective communication depends upon developing *communicative* competence, which enables students to use language to communicate their intentions to others and to indicate their understanding or lack of understanding of instructions and directions. Educators need to be aware of (a) the language and communicative skills required in learning activities such as the small group and (b) individual differences among students in these skills in order to plan and implement the model of instructional programming for the individual student. Thus, understanding language and communicative skills that are used in classroom activities is central to developing and demonstrating improved instruction for teachers and students.

The purpose of the project was to examine school-age children's language and communicative skills in instructional groups and individual differences in these skills. The anticipated results were intended to provide direction for encouraging the development of these skills. In an illustrative study certain language and communicative skills used by students in an instructional reading group, and individual differences in their skills can be identified. Opportunities to study spontaneous language and communicative behavior in naturally-occurring classroom activities over the course of the school year were provided. Questions such as the following are the focus of the study: "What are certain central language and communicative skills used by students in instructional small groups?" "Are students individually different in these skills?"

Setting and Participants: We taped eight first-grade reading groups. The groups were both peer directed and student directed and ranged in size from four to 10 students. In total 53 students and three teachers participated. The groups were average, above average, and below average in reading ability.

The Recording Process:

Equipment: We used two cameras per group and three microphones—either hanging from the ceiling, laying on the table, or sitting on stands. We got both separate and coordinate audio and video tracks.

Strategy: The entire reading activity was recorded. This included (a) a teacher-directed orientation, instruction phase; (b) an all student (peer-directed) work phase; and (c) a teacher-directed evaluation phase. Each reading session was approximately 45 minutes. Each of the eight groups was taped four times during (a) October-November, 1978, and (b) March-April, 1979, for a total of 64 tapings.

Comments: The video was comprehensive—all students and teachers were filmed by both cameras. Different angles provided maximal nonverbal information. Also, the audio was excellent, and it was possible to do a fine-grained analysis.

The Collection: 64 tapings, 45 minutes each. Ethnographic reports and indexes of the tapes included in the collection. Others may come and view, but they must get the permission of the subjects.

Papers:

Wilkinson, L. C. (Ed.) *Communicating in the classroom.* New York: Academic Press, 1982.

Researchers: Michael Cole and Ken Traupmann, University of California, San Diego, California 92037; Lois Hood and Ray McDermott, Rockefeller University, New York City, New York 10003.

Project: Learning in Informal and Formal Situations (Sept. 1976-May 1978). The current state of theory in cognitive psychology is too weak a base to provide for principled means of making inferences from test and laboratory-based observations to the wide variety of intellectual behavior observed in non-laboratory settings (everyday life). A review of cognitive research reveals several plausible speculations about thinking in everyday life based on laboratory research and theory. Descriptions of several everyday life scenes drawn from our research with a group of children show these speculations to be plausible only if our descriptions and interpretations remain within the constraints of the model systems from which they were derived. But such models systematically suppress or exclude basic principles that our analysis suggests are fundamental to the organization of behavior, particularly the dynamically organized influence of individuals on their environment. We conclude that current method and theory of cognitive psychology are invalid for the non-laboratory settings to which many researchers wish to generalize. The need for developing alternative methods for describing scenes or task environments that people encounter in everyday life is emphasized.

Settings and Participants: There were two settings: (1) The Manhattan Country School, a private school in upper Manhattan; the main classroom was non-graded and had children from eight to ten years old. Tapes were also made in other parts of the building: the art room, shop, library, etc. (only during 1976-77). Also during 1976-77 only, the children were taken on trips and visited in their homes (not taped) and observations were made during their trip to a farm (taped). The farm (in upper New York State) is owned by the school and time spent there is part of the curriculum. (2) A club room set up for video taping in the Rockefeller University, equipped for cooking club (stove, sink, utensils, etc.), for nature club (plants, rat and mice cages, etc.) and for other activities such as board games and drawing. Eight children attended at any one time. The participants were 17 eight to ten-year-old children in one class during 1976-77. During 1977-78 these same children continued to be a part of the study, but they were in different classrooms. The sole site for 1977-78 was the Rockefeller University club room. Also participating were one teacher, one assistant teacher, several special subject teachers (math, art, shop, etc.), and four club leaders (members of the research team).

The Recording Process:

Equipment: Sony Porta-pak, Sony 3600 VTR, JVC ¾″ cassette VTR.

Strategy: In the classroom, frozen frame cameras on a tripod were used. One for the whole class and one for the behavioral scene. In the club room, two frozen frame wall mount cameras were used, one for a wide angle shot, and one for the specific behavioral scene. In both settings, hanging microphones were employed.

Comments: Open classroom recording may be impossible; club settings have adequate sound and visuals for most of the eight children and the adult(s). The close-up camera provided most scenes, running often 10 minutes at a time, which are most useful for an in-depth context analysis.

The Collection: Approximately 200 hours of ½″ half-hour and one hour reel to reel and ¾″ cassettes. The tapes were organized by date and setting. The tapes will be sent on request, recorded with reverse polarity, to be returned.

Papers:

Cole, M., Hood, L., & McDermott, R. *Doing ecological psychology isn't so easy.* Paper presented at the Conference on Research Perspectives in the Ecology of Human Development, Cornell University, August 1977.

Cole, M., Hood, L., & McDermott, R. *The social organization of thinking displays.* Paper presented at the Workshop on Language, Culture and the Family, Teachers College, Columbia University, June 1978.

Cole, M., Hood, L., & McDermott, R. *Ecological niche-picking. Ecological invalidity as an axiom of experimental cognitive psychology.* Rockefeller University, 1978.

Cole, M., & Traupmann, K. L. Comparative cognitive research: Learning from a learning disabled child. In A. Collins (Ed.), *Minnesota symposia on child psychology.* Hillsdale, N. J., Erlbaum, 1980.

Griffin, P., Newman, D., & Cole, M. *Activities, actions and formal operations: Zygotskian analysis of a Piagetian task.* Paper presented at the International Society of Behavior Development. Toronto, Canada, August 1980.

Hood, L. Let's try to make it a good day—Some not so simple ways. *Discourse Processes,* 1980, *2*(3), 155-168.

Newman, D., Griffin, P., & Cole, M. Laboratory and classroom tasks: A social constraint in evaluation of children's performance. In J. Laze & B. Roggs (Eds.), *Everyday cognition: Its development in social context.* Cambridge: Harvard University Press, in press.

Researcher: William A. Corsaro, Department of Sociology, Indiana University, Bloomington, Indiana 47041 (William Corsaro is currently an Assistant Professor of Sociology at Indiana University in Bloomington, Indiana. He became involved in research using videotape documentation when he was investigating adult-child interaction and childhood socialization for his dissertation at the University of North Carolina, Chapel Hill. He continued research on socialization using videotape procedures during a post-doctoral year when he focused on peer interaction in a nursery school.)

Project: Peer Interactive Patterns in a Nursery School (1974-1975). This was a year-long ethnography of peer interaction in a nursery school. The study involved the documentation of spontaneous peer activities of two age groups (3 to 4 and 4 to 5 year-olds) in a nursery school setting. The study was designed to capture features of childhood culture in this peer environment as well as trace the children's development of interactive and communicative skills. Videotaping began the fourth month of the study and continued twice a week for the next five months. Sampling was theoretical and based on earlier and accompanying participation observation. The study was basically hypothesis generating in nature.

Setting and Participants: The setting was a nursery school classroom in a child study center affiliated with a large state university. The classroom was "semi-open" with the majority of the time devoted to self-selection of activities by the children in various areas of the school. A total of 49 children participated in the study. There were 24 children in the 3 to 4 year-old group (13 boys and 11 girls), and 25 children in the 4 to 5 year-old group (13 boys and 12 girls). The majority of the children were from middle and upper class families. Several racial and ethnic groups were represented (blacks, Mexican-Americans, and Asians).

The Recording Process:

Equipment: 1 Sony 3600 VTR, 1 Shibaden camera with rod controlled zoom lens, 4 Sony omnidirectional mikes, 1 Sony unidirectional mike, audio mixer.

Strategy: The camera and VTR were placed in one of five locations inside the school or in the outside yard. All locations were several feet from play areas, but the zoom lens allowed for continuous documentation of play in specific areas. Camera and VTR were not moved during a particular taping session. Since taping was preceded by three months of participant observation predictions (anticipation) regarding where certain activities occurred were usually correct. This allowed for documentation of a range of activities in all of the major areas of the school without the obtrusive movement of equipment during ongoing activities. Mikes were suspended from the ceiling in several areas of the school. Also I would often take a microphone into areas of the school to improve the audio quality. Once taping began I continued participant observation while an assistant operated the camera with no verbal directions from me. The basic strategy was to record interactive episodes in specific areas of the school from beginning to end. Sampling was theoretical and based on patterns in field notes collected during participant observation.

The quality of the video data ranges from good to excellent. I found that movement and following of the children with portable equipment was extremely obtrusive. Also the half-hour limit of portable equipment before changing reels would cause major problems since many episodes lasted longer than 30 minutes. The fact that I was accepted into play areas and activities prior to taping was important. The main problem in the study was audio quality. The mikes were inexpensive and not really what was needed for this study. If additional money had been available, shotgun and wireless mikes would have been employed for some data collection. I would also have improved the acoustics of the inside of the school. However, there is no getting around the fact that nursery schools are noisy—fair to poor audio quality will often come with naturalistic work of this type.

Tape Collection: 27 hours, ½" hour reels, videotape. Tapes are organized by day. Each tape is dated and divided into interactive episodes. Episodes are indexed according to participants (names of children and ages), location or area in the school, length (time in minutes, revolutions, and for transcribed material, number of interactive turns), and a running description of the episodes (what happened) by the principal investigator shortly after the tape was made. Approximately 18 hours of the data are transcribed. People may come and view.

Papers:

Cook-Gumperz, J., & Corsaro, W. Social-ecological constraints on children's communicative strategies. *Sociology*, 1977, *11*(3), 411-434.

Corsaro, W. *Young children's conception of status and role. Sociology of Education*, 1979, 52(1), 46-59.

Corsaro, W. Entering the child's world: Strategies for field entry and data collection in preschool settings. In J. Green & C. Wallat (Eds.), *Ethnography and language in educational settings.* Norwood, New Jersey: Ablex Press, 1981.

Corsaro, W., & Tomlinson, G. *Spontaneous play and social learning in the nursery school.* In H. B. Schwartzman (Ed.), *Play and Culture.* New York: Leisure Press, 1980.

Researchers: Frederick Erickson, Institute for Research on Teaching, College of Education, Michigan State University, East Lansing, Michigan 48824; Courtney Cazden, Teaching, Curriculum, and Learning Environments Department, Harvard Graduate School of Education, Cambridge, Massachusetts 02138; Robert Carrasco, School of Education, Arizona State University, Tempe, Arizona 85281; Abdil Abel Maldonado-Guzmán, Teaching, Curriculum, and Learning Environments Department, Harvard Graduate School of Education, Cambridge, Massachusetts 02138.

Project: Social and Cultural Organization of Interaction in Classrooms of Bilingual Children (1978-1981). The title of this project is self explanatory; it is an investigation of cultural patterns in the organization of social interaction, done by means of a combination of participant observation and videotape recording and analysis. Two issues were of primary interest: (1) the ways in which Spanish and English were used for various social interactional functions by bilingual Spanish-speaking children and teachers in the early grades, and (2) whether or not the teachers, who were bilingual Chicanas, could be seen to be organizing instruction and classroom management in ways that were consonant with culturally Hispanic role definitions for social relations between adults and children, and between children and their peers. Two aspects of role definition were found to be culturally

Hispanic: (1) in the teacher-student relationship, the character of *cariño* (love, tenderness) in the behavior of the adult toward the child, and (2) in peer relationships, skillful helping of one another by the children that was encouraged rather than discouraged by the teachers. Peer helping and features of *cariño* in the teacher-student relationship were found regardless of whether the interaction individuals were speaking Spanish or English.

Setting and Participants: The two first-grade classrooms studied intensively during one school year were located in a neighborhood of Chicago that is the port of entry neighborhood for migrants from south Texas and immigrants from northern Mexico. Half the children in the classrooms were born in Mexico or south Texas and almost all the other children had older siblings who came from Mexico or Texas. Most of the children were Spanish dominant, as assessed by standard tests of language dominance. The two teachers were bilingual by standard tests of language dominance. The two teachers were bilingual Chicanas. Brief observation and videotaping was also done for comparative purposes in a classroom of similar students taught by a Spanish-speaking Anglo teacher.

In the two classrooms studied intensively, videotaping was done most comprehensively at the beginning of the year, with whole days being recorded. As the school year progressed, videotaping became more selective, focusing on particular classroom events and on a set of nine focal children in each classroom. The focal children varied in academic performance level and in language proficiency, ranging from Spanish dominant to balanced-bilingual. These focal children were videotaped in a variety of classroom scenes, ranging from whole group lessons to informal peer tutoring without the teacher present.

The Recording Process:

Equipment: The video and audio recording was done with equipment similar to that used in the study done by Erickson, Shultz, Florio and Dorr-Bremme. There were two main differences in the equipment used: (1) sound was not recorded through a stereo tape recorder—the overhead and shotgun microphones were fed into a mixer box and output from the box was fed directly into the video deck recording the picture from the stationary camera, and the wireless microphone output was fed directly into the video deck recording the picture from the roving camera, and (2) occasionally a second wireless microphone was used—one worn by the teacher and the other by a child, or both worn by children.

Shooting Strategies: In this project we moved faster to selective shooting by a single, roving camera than we had done in the earlier project. This was because we decided on a range of classroom scenes that were of special interest because of the degree of contrast in scale across them and the kinds of participants in them. Participant observation also accompanied the videotaping more intimately from the outset of the research. By spring the cameraperson was able to use a semi-roving camera (mounted on a light tripod) and also write field notes, because of the familiarity with the flow of activity in the classroom that had been gained by participant observation.

The Collection: There are approximately 50 hours of videotape for each of the two classrooms studied intensively. Whole classroom days account for about one-third of each 50 hours. The remainder shows focal children in a range of instructional events (whole-group/small-group, peer-tutoring in arithmetic and language arts) and non-instructional events (games, classroom transitions to recess, non-instructional interaction with peers).

The tapes can be viewed by visiting Carrasco at Arizona State University or Cazden at Harvard University. Copies of the tapes can be made at cost with consent of Erickson, Carrasco, and the classroom teachers. Write for permission to Erickson. Requests should be made in writing, and the letter of request should state that the footage will be used for teaching and research purposes only, and that the person requesting the videotape footage agrees not to copy it for others, nor to edit it into another tape that would be generally distributed, nor to show it on broadcast television. The letter should also state the research problem or teaching issue the user of the tape intends to address.

Papers:

Erickson, F., Cazden, C., Carrasco, R., & Maldonado-Guzmán, A. First and second year progress reports to the National Institute of Education, Project NIE-C-0099. (Available from Erickson)

Cazden, C., Carrasco, R., Maldonado-Guzmán, A., & Erickson, F. The contribution of ethnographic research to bicultural bilingual education. In J. Alatis (Ed.), *Current issues in bilingual education.* Washington, D. C.: Georgetown Roundtable on Languages and Linguistics, Georgetown University Press, 1980.

Researchers: Frederick Erickson, Institute for Research on Teaching, College of Education, Michigan State University, East Lansing, Michigan 48824;

Gerald Mohatt, Sinte Gleska Community College, Rosebud, South Dakota 57570.

Project: Children's Interaction at Home and at School on an Odawa Reserve (September 1975-June 1976). This study investigated the cultural organization of social relationships through communication at home and at school on an Indian reservation in Northern Ontario. Of interest were the ways in which patterns of interaction in the classroom were similar to or different from patterns of interaction that were customary in home and community life. Two different first-grade classrooms were studied, one taught by an Indian teacher who was a member of the reservation community, and the other taught by a non-Indian teacher. Classroom interaction in the former classroom was in some key features of interactional etiquette similar to patterns of interaction found in home and community life. In the latter classroom some patterns of interaction resembled those found in the community outside school, and other patterns of interaction differed from those of the community and home.

Setting and Participants: Complete mornings or afternoons were videotaped in two adjoining first-grade classrooms in which all the children were Indian. One classroom was taught by an Indian teacher, the other by a non-Indian teacher. The classrooms were videotaped in fall, winter, and spring. Videotapes were also made in the homes of some of the children in the classrooms. The teachers were interviewed in viewing sessions. In addition, the videotapes were studied for the next two summers by Indian teachers from the same school, who took summer school courses with Mohatt and Erickson. In the courses the teachers viewed the classroom tapes and studied their own family and community life, identifying cultural patterns in social relationships—especially those involving the exercise of social control. In this way, members of the community were not only informants but co-investigators and analysts in the study.

The Recording Process:

Equipment: For video recording, a Sony ¾ inch color cassette system was used. The camera was stationary and mounted on a tripod. For audio recording, a single microphone suspended from the ceiling was used alternately with a Vega wireless microphone.

Strategy: These were essentially those described for the stationary camera in the previous study by Erickson, Shultz, Florio, and Dorr-Bremme. One difference was that in this study the wireless microphone was put on one of the teachers rather than on the students. This was necessary because the Indian teacher spoke in what for us seemed a very low voice volume when addressing individual children in the classroom. In order to hear what the Indian teacher was saying to individuals it was necessary to have her wear the wireless microphone.

The Collection: A total of 36 hours of classroom videotape, 18 in each of the two classrooms, showing a complete morning or afternoon. Twelve hours of videotape from children's homes.

Classroom tapes may be viewed by visiting either Erickson or Mohatt. Footage from the children's homes may not be viewed or copied. Copies of classroom footage are available at cost with consent of either Erickson or Mohatt. Two brief excerpts from footage showing the first four minutes of the school day in each of the two rooms, are available with the consent of Erickson. Requests should be made in writing, and the letter of request should state that the footage will be used for teaching and research purposes only, and that the person requesting the videotape footage agrees not to copy it for others, nor to edit it into another tape that would be generally distributed, nor to show it on broadcast television. The letter should also state the research problem or teaching issue the user of the tape intends to address.

Papers:

Erickson, F., & Mohatt, G. The cultural organization of participation structures in two classrooms of Indian students. In G. Spindler (Ed.), *Doing the ethnography of schooling*. New York: Holt, Rinehart, and Winston, 1982.

Mohatt, G. V., & Erickson, F. Cultural differences in teaching styles in an Odawa school: A sociolinguistic approach. In H. T. Trueba, G. P. Guthrie, & K. H. Au (Eds.), Culture and the bilingual classroom: Studies in classroom ethnography. Rowley, Mass.: Newbury House, 1982.

Researchers: Frederick Erickson, Susan Florio, Institute for Research on Teaching, College of Education, Michigan State University, East Lansing, Michigan 48824; Jeffrey Shultz, College of Education, University of Cincinnati, Cincinnati, Ohio 45221; Donald Dorr-Bremme, Center for the Study of Evaluation, College of Education, University of California, Los Angeles, California 90024.

Project: The Acquisition and Use of Interactional Knowledge in the Classroom: A Study of Children and the Teacher in a Kindergarten-First Grade Classroom (1974-76). This was a study of how children learn to go to school. The social knowledge necessary to interact appropriately in an early-grades classroom is something that children do not bring with them at the beginning of the year; it must be acquired through experience during the course of the school year. This is true for all children, and for children whose family background differs from the mainstream American middle class, the acquisition of interactional knowledge can be especially tricky because of speech community differences between home and school regarding such aspects of the conduct of interaction as patterns of taking turns at speaking and acceptable levels of ambiant noise. When cultural standards of appropriateness in these aspects of interaction differ, one can expect that as children learn how to go to school they are learning a new cultural system for the conduct of interaction.

Teachers, too, need to learn how to go to school each year, as a new set of children provides a different mix of students who differ as individuals and who come from a variety of speech communities. This is especially true in schools with multi-ethnic student populations. The teachers' mode of leadership and classroom management is adaptive to each new set of individuals they confront at the beginning of each year, so that as the children are adapting to the interactional expectations of the teacher, the teacher is changing expectations and behavior in response to the students.

Very little is known about all this. The aim of this research was to take a close look at the interaction patterns in a classroom, to identify the kinds of social knowledge that the teacher and the students needed to possess in order to interact together appropriately, to identify changes in ways of interacting as the school year progressed, and to infer from these changes in behavior what new interactional knowledge was being acquired across time.

Setting and Participants: The classroom was a kindergarten-first grade in a school community whose population was 80% Italian-American. This was a working class ethnic neighborhood in an upper-middle class suburb of Boston. The speech community of the neighborhood differed from that of the American mainstream (which was the speech community affiliation of the rest of the suburb, and of the staff in its elementary and secondary schools). The classroom teacher was of upper-middle class, non-Italian-American background.

The classroom was studied for two years; in the first year by limited participant observation and extensive videotaping, and in the second year by extensive participant observation and relatively limited videotaping. One hundred hours of videotape were collected in the first year, and thirty hours in the second year. During both years individual focal children were studied, as well as was the overall shape of classroom events, the whole school day, and the whole school week. At the beginning of the first school year studied, two Italian-American focal children were videotaped at home as well as at school. Much more community and home study would have been desirable, but this was precluded by the study's small budget—a total of $14,000. (This demonstrates that research using audiovisual media need not be expensive.) Across the two years the teacher and the researchers developed increasingly close working relationships, with more and more of the research questions being developed collaboratively by the teacher and the researchers, especially during the second year of the study as a result of the increased presence of the participant observer. Viewing sessions were also done, in which the teacher and the researchers watched videotape together, but rapport in those sessions was better after the intensive participant observation had begun. Before that, when the researchers had been present in the classroom primarily as camera people, the viewing sessions held with the teacher were more tense than those held after the teacher had developed a close relationship with the researcher who was doing the intensive participant observation.

The Recording Process:

Equipment: For video recording, two Sony 3600 ½-inch black and white, reel to reel recording decks, one stationary Shibaden studio camera mounted on a tripod, and one roving Sony Portapak video camera on a monopod, connected to the recording deck by a 36 foot camera extension cable were used. For audio recording, three omnidirectional condenser microphones suspended from the ceiling at various points in the classroom, one Electrovoice shotgun microphone mounted on a stand, and one Vega wireless microphone that was worn on a vest by focal children were used. Sound was recorded on a Sony stereo reel to reel audio recorder as well as on the video decks, so that audiotapes with high quality sound would be available for transcribing.

Strategy: The stationary and moving camera were operated simultaneously. During the project's first year the stationary camera was operated continuously, over a complete classroom day or half day. The camera angle was only changed as the entire class changed position in the room. The roving camera focused on a particular child and followed that child continuously, still with a relatively wide-angle shot, but providing a more detailed view than that available from the stationary camera. The roving camera was not operated continuously—only when events of particular research interest were occurring. During the project's second year the roving camera was sometimes used alone, sometimes together with the stationary camera.

Sound for the roving camera always came from the wireless microphone. Sound for the stationary camera came from the suspended microphones and the shotgun microphone. Inputs from these were fed into a mixer box and sound levels for the various microphones were monitored and adjusted, depending on where the teacher and students happened to be in the room at that point. The output from the mixer box was fed into the right channel of the stereo audiotape recorder, and the output from the wireless was fed into the left channel of the audiotape recorder. (This provided the focal child's voice as the child interacted with others in the immediate surrounding area.) Sound from the right channel of the audiotape recorder *(line out)* was fed into the video deck recording the picture from the stationary camera (audio *line in*) and sound from the left channel of the audiotape recorder was fed into the video deck recording the picture from the roving camera.

The Collection: For year 1, one hundred hours of classroom videotape, approximately half of the tapes showing the whole class across the whole school day or half day with wide-angle shots, and approximately half of the tapes focusing on a kindergarten girl or a first-grade boy, both focal children being Italian-American. For these two children there are also twelve hours of videotape of them after school at home.

For year 2, thirty hours of classroom videotape, two full classroom days recorded simultaneously by a wide-angle and more narrowly focused camera, with the remainder of the tape shot with a roving camera and wireless microphone focusing on two first-grade children: an Armenian-American girl and an Italian-American boy.

The tapes may be viewed by visiting Erickson and Florio at Michigan State University, or Shultz at the University of Cincinnati. Portions of tape can also be copied (at cost), with the consent of the classroom teacher and Frederick Erickson. Requests must be made in writing, and the letter of request should state that the footage will be used for teaching and research purposes only, and that the person requesting the videotape footage agrees not to copy it for others, nor to edit it into another tape that would be generally distributed, nor to show it on broadcast television. The letter should also state the research problem or teaching issue the user of the tape intends to address.

Papers:

Bremme, D. W., & Erickson, F. Relationships among verbal and nonverbal classroom behaviors. *Theory and Practice*, 1977, *16*(3), 153-161.

Erickson, F. Timing and context in everyday discourse. In P. W. Dickson (Ed.), *Children's oral communication skills*. New York: Academic Press, 1981.

Florio, S. *Learning how to go to school: An ethnography of interaction in a kindergarten/first grade classroom*. Unpublished doctoral dissertation, Harvard Graduate School of Education, 1978.

Florio, S., & Walsh, M. The teacher as colleague in classroom research. In H. Trueba, G. Guthrie, & K. H. Au (Eds.), *Culture and the bilingual classroom*. Rowley, Mass.: Newberry House, 1982.

Shultz, J., & Florio, S. Stop and freeze: The negotiation of social and physical space in a kindergarten/first grade classroom. *Anthropology and Education Quarterly*, 1979, *10*(3), 166-181.

Shultz, J., Florio, S., & Erickson, F. Where's the floor?: Aspects of the cultural organization of social relationships in communication at home and at school. In P. Gilmore & A. Glatthorn, (Eds.), *Ethnography and education: Children in and out of school*, Washington, D. C.: Center for Applied Linguistics, 1982.

Researchers: Frederick Erickson, Institute for Research on Teaching, College of Education, Michigan State University, East Lansing, Michigan 48824; Jeffrey Shultz, College of Education, University of Cincinnati, Cincinnati, Ohio 45221; Carolyn Leonard-Dolan, Rosary College, River Forest, Illinois 14226.

Project: Inter-ethnic Relations in Urban Institutional Settings (1970-1973). The purpose of this study was to identify cultural differences in verbal and nonverbal communication patterns that contributed to miscommunication and stress in school counseling and job interviews. These are differences of which people are often not consciously aware, yet which can affect their impressions of others. Especially significant situations of inter-ethnic contact are those involving *institutional gatekeeping*, judgments by an institutional official that affect an individual's social mobility and that may result in diagnostic labels for individuals that are entered into the institution's official records. School counseling sessions and job interviews are especially significant gatekeeping situations for adolescents and young adults. The research showed that cultural differences in communication style did in some cases have a negative influence on counselors' and job interviewers' judgments of students, and on the overall emotional tone and behavioral smoothness of interviews. In other cases the negative influences of differences in communication style seemed to be overridden by the establishment of interpersonal solidarity through talk about common experiences and interests.

Setting and Participants: Counselors in public junior colleges and job interviewers in businesses were simultaneously filmed and videotaped in naturally occurring interviews. Junior colleges and businesses were found in which interviewers during a normal work day met interviewees whose ethnicity or race was sometimes similar and sometimes different from that of the interviewer. A series of intra-ethnic and inter-ethnic interviews was filmed for each interviewer. The major ethnic and racial groups to which the interviewer and interviewees belonged were, black, Chicano, Puerto Rican, Irish-American, Italian-American, Polish-American. All the interviewers and interviewees studied were male. After the interviewers were recorded, the videotape was played back to the interviewer and the interviewee in separate viewing sessions. The comments made during these sessions were audio recorded.

The Recording Process:

Equipment: For video recording, a Bell and Howell, ½ inch, reel to reel, black and white recording deck was used, with a Shibaden studio camera. The video camera was mounted on the top of the "blimp" box. For cinema recording, a Bolex 16mm camera with a 12.5mm lens and 400 ft. magazine was used. The camera was mounted in a "blimp" (a sound-proof box) on a tripod, and was connected by pilot tone synchronization cable to a Nagra IV audio recorder. The Nagra was also connected by line output to the simultaneously recording video deck. Two types of highly directional "shotgun" microphones were used—an Electrovoice EV642 was used first, and later a Sennheizer MKH804 was used because of the problem of background noise. Both microphones were mounted on stands rather than handheld.

Strategy: These were extremely simple. The video and cinema recording systems ran silently. They were operated simultaneously by remote control, monitored from an office adjoining that of the interviewer. Informed consent was obtained from the interviewee, and then the recording equipment was turned on shortly before the interviewee entered the interviewer's office. Recording continued until the interviewee had left the office. (With the cinema camera, sometimes the 10 minutes of film in the magazine had run out before the interview was completed. With the video system, this was not a problem, and a complete record of each interview was made by video. Most of the school counseling interviews lasted no more than 10 minutes, however). Shooting was continuous, in single "takes" that lasted the entire length of the interview, or until the cinema film ran out. The shot was wide-angle, in an attempt to keep as much as possible of the bodies of the interviewer and interviewee continuously in frame. The shot did not change at all during the course of filming. The cameras were placed so that the interviewer and interviewee were filmed in full or partial profile.

The Collection: Fifty-six 10-minute films of junior college counseling interviews, in various intra-ethnic and inter-ethnic combinations. Excerpts from seven of the interviews are available on a 16mm master film of 18 minutes.

The videotapes are no longer available for viewing because of lack of Bell and Howell playback equipment. Films can be viewed by visiting the principal investigator, or by requesting a videotape copy of the master film, which is available from the principal investigator at cost (approximately $25). Requests should be made in writing, and the letter of request should state that the footage will be used for teaching and research purposes only, and that the person requesting the videotape research agrees not to copy it for others, nor to edit it into another tape that would be generally distributed, nor to show it on broadcast television. The letter should also state the research problem or teaching issue the user of the tape intends to address.

Papers:

Erickson, F. Gatekeeping and the melting pot: Interaction in counseling encounters. *Harvard Educational Review*, 1975, *45*(1), 44-70.

Erickson, F. Gatekeeping encounters. A social selection process. In P. R. Sanday (Ed.), *Anthropology and the public interest.* New York: Academic Press, 1976.

Erickson, F. Talking down: Some cultural sources of miscommunication in inter-racial interviews. In A. Wolfgang (Ed.), *Nonverbal Communication: Applications and cultural implications.* New York: Academic Press, 1979.

Erickson, F., & Shultz, J. *The counselor as gatekeeper: Social interaction in interviews.* New York: Academic Press, 1982.

Researchers: Lou Gomes, Harvard Graduate School of Education, Cambridge, Massachusetts 02138; Frederick Erickson, Institute for Research on Teaching, College of Education, Michigan State University, East Lansing, Michigan 48824. (Lou Gomes received his Ed.D. from the Harvard Graduate School of Education and was a guidance counselor for the Cape Verdean Bilingual Program in New Bedford, Mass. He became involved in the use of videotape as a research tool as a student of Frederick Erickson, a former Professor at the Harvard Graduate School of Education. Before coming to Harvard, Lou Gomes was a teacher, counselor, and administrator in New Bedford. He has also been very active in Cape Verdean community affairs).

Project: Participant structure and social interaction styles of Cape Verdean children (1978-present). The purpose of this study was to try to discover how the sociocultural behavior of a Cape Verdean child contributes to his/her social identity in the classroom. Specifically we were interested in the following questions: (1) How are the social behaviors and communication modes learned in a Cape Verdean home continuous and discontinuous with the behaviors and communication skills that are necessary for a child to be competent in the first year of school? (2) How are the participant structures and social organization patterns of a Cape Verdean home similar to or different from those found in a classroom?

Setting and Participants: Videotapes for this study were shot in a multi-racial, multi-ethnic kindergarten class, two Cape Verdean homes, and a day care center. All were located in a large city in southwestern Massachusetts. Four full class sessions (½ day) were taped. Two "target" children were also taped in their homes. One child was also taped at his day care center. Both the kindergarten and the day care footage include a "rap session:" a discussion period when the teacher and the class talk about class activities.

The Recording Process:

Equipment: Panasonic porta-pac, in-camera microphone.

Strategy: In the kindergarten, the camera was set on a stationary tripod. The camera person then tried to focus on the two target children. In the homes and in the day care center, the researchers employed a roving camera technique and followed the participants around in the setting. In all cases the in-camera microphone was used. The stationary camera in the kindergarten class prevented the taping of activities that occurred outside the field of view of the camera. The teacher, however, objected to the use of the roving camera because she thought it would be distracting.

The Collection: 13½ hours; ½ inch, ½ hour reels; videotape organized by shooting date.

People may come to view, but must get the permission of the subjects.

Papers:

Gomes, L. A., Jr. *Social interaction and social identity: A study of two kindergarten children.* Unpublished doctoral dissertation, Harvard University, 1979.

Researchers: Manuel Gonzalez, Fresno Cable TV, 1544 North Maple, Fresno, California 93703; Co-Researchers: Francis Barnes, Antioch College, Yellow Springs, Ohio 45387, Judy Skudlark, Berkeley School District, Berkeley, California 94720, and George Stoney, Alternative Media Center.

Project: Media Literacy for Children With Learning Disabilities (1974-1977). Not so much a research project as an ongoing experimental teaching technique that was incorporated into the Caring Center's activities. The purpose of the project was to use audio-visual media to help kids with learning disabilities learn basic skills. Children with neurological deficiencies can be aided by audio-visual projects that prepare them for reading and writing, and coding and decoding the world. We developed a visual literacy program that got our children to perform certain skills better than average school district or neighborhood children. Also, playback of their work and personal characteristics gave autistic children as well as other kids a strong reinforcement of their self concept.

Setting and Participants: The tapes and slides were produced at the Caring Center, an after school center for children with learning disabilities and neurological deficiencies, located in Berkeley, California. The center is a converted older house with a classroom in the back and a backyard that includes trees, a sanded area, and an asphalt area. The house is accessible to other neighborhood children who may join in when they want to. The center is designed according to theory on milieu therapy and tries to provide a caring and individualized social environment for the children.

The Recording Process:

Equipment: ½ inch videotape, Ektachrome color slides, Audio tapes.

Strategy: The equipment was available for use over a three-year period, at any time that seemed appropriate. Also, the older children learned how to use the equipment and both helped the Center's teachers as well as wrote and produced their own projects.

The Collection: Unknown amount of video and slides organized chronologically. People may come and view with permission from subjects.

Papers:

Art as a heuristic tool.

A visual approach to reading for children with learning disabilities.

Project: The Caring Center. "The Caring Center" is actually an edited videotape that shows a day in the life of a child whose neurological disabilities alienate him from his schoolmates in elementary school. It shows the change in behavior that occurs within the Caring Center, an environment that reinforces his abilities. The tape is intended for playback to parents of kids in the Center, and to kids themselves. It is used in an ongoing basis by the school. We have included it in this section because it is not commercial, but rather experimental and therefore more research-oriented. They have also produced a more highly edited version for outside viewing.

The Recording Process:

Equipment: ½ inch video portapac.

The Collection: 7 hours, ½" tape, B & W, Edited, out-takes. People may come and see the tapes.

Researcher: Paul V. Gump, Department of Psychology, University of Kansas, Lawrence, Kansas 66044.

Project: The Classroom Behavior Setting: Its Nature and Relation to Student Behavior (1963-1966). The major questions this study addressed were: (1) How may the environment operating for a day in a third-grade classroom be described? (2) What is the relation between the quality and structure of this environment (and its parts) and student and teacher immediate behavior?

Setting and Participants: The study took place in 6 third-grade classrooms, from a range of socioeconomic and academically favored backgrounds. Records were taken of two full days in each classroom. The participants were third-grade students, from lower- to upper-middle class, and their teachers.

The Recording Process:

Equipment: 16mm Bolex camera with wide angle lens (10mm) enclosed in a sound reducing box and set for time lapse photography with a timer and a solenoid (1 picture every 20 seconds).

Strategy: The camera box was placed on a seven-foot tripod in a corner of the room such that 75% of the room's activity was included in the shot. The observer sat by the tripod to develop the chronicle and to check on the continuousness of the photography.

Comments: We used the visual record (time lapse photography) to record pupil behavoirs—self-touching, "languishing," on-or-off task. We used the chronicle to record both teacher acts and the continual setting organization of the classroom. We found that previous research could only make quite rough or global inferences about the classification of child behavior when on-going teacher behavior and classroom structure were unknown. Coders, viewing the photography, used the typewritten chronicles to learn what was supposed to be happening and could more reliably code such matters as on-task behavior.

Advantages: We were able to "map" the temporal and spacial expanse of subsettings throughout the day. We were also able to describe the qualities of three settings. We correlated teacher behavior to this map; we correlated pupil behavior (from the photography) to setting qualities and phases. We found the pupil data to be quite manageable.

Disadvantages: Rich or complex analysis of student behavior was not possible since there are "breaks" in continuity. Our solenoid was not too reliable and we lost some data—but this could be fixed. The time-lapse photos are not too informative without the chronicles. The teacher chronicle is probably less exact than a T.V. record, for example, of her action. Over all, the chronicles are much more revealing than the films. The chronicles (verbal, adapted "specimen" records) make sense. The photos—without the chronicles—do not.

The Collection: 12 days of time-lapse, 12 days of chronicles of teacher behavior. People may come and view the films. Seven chronicles have been edited and mimeographed and could be loaned. The others could be inspected but the typing is not very clear.

Papers:

Gump, P. *The classroom behavior setting: Its nature and relations to student behavior.* Final Report, Office of Education Project 2453, Bureau 5-0334, Grant OE 4-10-107 (can be loaned).

Gump, P. Intra-setting analysis: The third grade classroom as a special but instructive case. In E. P. Williams & H. L. Raush (Eds.), *Naturalistic viewpoints in psychological research.* New York: Holt, Rinehart and Winston, 1968.

Gump, P. V. School settings and their keeping. In D. Duke (Ed.), *Helping teachers manage classrooms.* Arlington, Virginia: Association for Supervision and Curriculum and Development, 1982.

Researchers: Nancy K. Johnson, Foreign Language Education Center, University of Texas, Austin, Texas 78712 (Nancy Johnson received her doctrate in Bilingual Education at the University of Texas. She has worked on several research projects on classroom interaction and has taught both Spanish and French at the elementary school level); Paul Train Marston, (Paul Marston was formerly the Program Director of the Evaluation of Teaching Program at the Research and Development Center for Teacher Education at the University of Texas.) He is interested in formative and summative teacher evaluation, characteristics of teacher observation systems and methodological problems associated with measuring teacher and student behavior. Current research interests include external and internal forms of bias on observation of behavior, reliability and generalizability of specific teacher behaviors, statistical methods for dealing with sequential behavior, statistical methods of change, and the use of minicomputers and videotapes for data collection.

Project: Teacher-Student Interaction in Bilingual Classrooms (December 1978-April 1978). Four first-grade classrooms were videotaped on five occasions. Teachers were told that the researchers were interested in classroom interaction during oral language instruction and to conduct their classes according to their usual routine. The subjects of the four classes were English Reading, Spanish Reading, English Language Arts and Spanish for Spanish Speakers.

Setting and Participants: The self-contained classrooms videotaped were located in two small towns near Austin, Texas. The elementary schools were selected because their curricula included some form of bilingual education. The ethnic-racial characteristics of the students in Town A are 85% Anglo, 12% Chicano and 2% black. Town B's students are 48% Anglo, 29% Chicano, and 23% black.

The students who were the focus of this study were of varying degrees of bilingualism. Neither school's bilingual program included bilingual instruction for monolingual English speakers. Two of the classes contained only bilingual students; the other two contained bilingual children, as well as monolingual speakers of English. The students designated "bilingual" were examined for language dominance using the *Primary Acquisition of Language* (PAL) and the *Perfil* tests.

The Recording Process:

Equipment: Video–2 Panasonic WV 34 P monochromatic cameras with zoom lenses (11-110mm), Panasonic-WV-545P combination switcher special effects generator, and Sony VO2600 UOmatic cassette VTR. Audio–Sure M-67 mixer, Ampex MX-10, MXR graphic equalizer, and 6 microphones (2 EV635, 2 EV660A, and 2 Sure 545).

Strategy: Either a one- or two-camera set-up was used. In the one-camera set-up only the camera and video recorder were used. In the two-camera set-up, the two cameras were fed through the switcher/special effects generator. The cameras were located as close as possible to the front and back of the room. This maximized the number of faces that could be seen when children were seated around a table. In some cases it was possible to split the screen with a tight shot of the teacher in one corner and a wide angle shot of the students in the rest. The microphone placement varied from room to room, but generally consisted of putting the directional microphones in the corners and the monidirectional ones near the center.

Comments: The two-camera set-up provided the best coverage of the classroom, but also required more personnel, equipment, and set-up time. The first tapes in every class were made this way, while some of the later ones used only one camera. When the teacher spent most of the time working with one group of students, the one-camera set-up proved almost as good for our purposes. The sound system took some time to set up, but was worth the trouble. Generally, only two or three microphones were active at any one time. The size and weight of the equipment was the biggest problem and we are currently working to reduce this.

The Collection: 20 hours of three-quarters inch video cassette, organized chronologically and by class. Others may come and view.

Papers:

Johnson, N. *An analysis of teachers' responses to students' errors in first-grade bilingual classrooms.* Unpublished doctoral dissertation. Austin, Texas: University of Texas, Foreign Language Education Center, 1980.

Researcher: Cathie Jordan, Research Anthropologist, Kamehameha Early Education Program (KEEP), Kamehameha Schools, Honolulu, Hawaii 96810.

Project: Kamehameha Early Education Program, Peer Teaching/Learning in the Classroom Study (October 1976-April 1977). This project was a study of peer teaching/learning interactions among children of Hawaiian ancestry in one kindergarten and one first-grade classroom. Peers and near-peers are known to be important as sources of help and information for Hawaiian children in non-classroom settings. This study was intended to gather information about the nature and occurrence of peer teaching/learning interactions in the classroom. Settings taped were those in which such interaction seemed most likely to occur. For the first-grade, these were "learning centers"; for the kindergarten, work tables and the "doll corner." All children in both classes are represented on the videotapes, but since settings rather than individuals were taped, the coverage of all children is not equal.

Setting and Participants: The setting was one kindergarten classroom and one first-grade classroom in *Ka Na'i Pono* School, the research and demonstration school of the Kamehameha Early Education Program (KEEP). KEEP is a privately funded educational research institute with the primary purpose of improving the education of Hawaiian children. The school is located in a low income area of urban Honolulu. The kindergarten classroom was traditionally organized. The first-grade classroom was organized around a series of 10 "learning centers."

Fifty-six children participated in the study, but coverage is not equal on all children. About 75% of the children at *Ka Na'i Pono* School are of Hawaiian ancestry. About 75% of them are poor. The children speak a dialect of English, Hawaiian Creole.

The Recording Process:

Equipment: Vega wireless microphone, Sony electric condenser ceiling-hung mikes, Panasonic WV-240P camera mounted near the ceiling in one corner of the classroom, Viscount 1120 Programmer and McMartin Accu-five Audio Central Control Unit, and Vega 56 Receiver.

Strategy: The overhead camera was focused on a group of two or more children at a work table, learning center, or in the "doll corner." Sound was from the Vega wireless microphone concealed inside a cardboard box which was fixed to the table or from an overhead microphone in the "doll corner." Individual children were not followed if they left the setting. During taping sessions an observer in the classroom recorded any events that seemed to impinge upon the children in the target setting that might not have been picked up by the camera. The camera was operated by remote control from a console on an observation deck. All of the equipment was a permanent part of the classroom scene, to which the children seemed very much accustomed. The observer was also a regular feature of the classroom.

Comments: We felt that the fact that all of the equipment was a regular part of the classroom scene for several weeks before taping was begun resulted in the taping process being very unobtrusive. The sound from the wireless box was, in most cases, quite good; the overhead microphone produced sound that was less satisfactory.

The Collection: Quantity: 36 hours of cartridge videotape (30 hours on 30-minute and 6 hours on 2-minute tapes). Organized: By day, time and child. There are transcripts of all teaching/learning sequences. Other researchers may come and view the tapes.

Papers:

Jordan, C. *Centers and sibling groups* (KEEP Working Paper). Honolulu, Hawaii: The Kamehameha Early Education Program, The Kamehameha Schools, 1980.

Jordan, C. Teaching/learning interactions and school adaptation: The Hawaiian case. In C. Jordan, et al, *A multidisciplinary approach to research: The Kamehameha early education program* (Technical Report No. 81). Honolulu, Hawaii: The Kamehameha Early Education Program, The Kamehameha Schools, 1978.

Jordan, C., D'amato, J., & Joesting, A. At home, at school, and at the interface. *Educational Perspectives*, 1981, *20*(1), 31-37.

Researchers: Cathie Jordan, Rod Calkins, Roland G. Tharp, University of Hawaii, Honolulu, Hawaii 96822. (Cathie Jordan is currently a research anthropologist at the Kamehameha Early Education Project (KEEP), Kamehameha Schools, Honolulu, Hawaii. She participated during the late 60's in an ethnographic study of a Hawaiian community in which her focus was especially on the socialization patterns. In the course of this work the importance of siblings and other children as socialization agents became apparent, so did also the great difficulties that many Hawaiian children experience in school. These two facts generated an interest in investigating peer interactions of Hawaiian children in school settings. When she became part of the KEEP staff, the access to the videotape equipment at *Ka Na'i Pono* seemed to provide an ideal opportunity for studying such interactions closely and unobtrusively.).

Project: Kamehameha Early Education Program Kindergarten Interaction Study (September 1977-November 1977). This was a study of the classroom interaction patterns of seven kindergarten children of Hawaiian ancestry. The main purpose of the study was to gather information about interactions among peers, but interactions with the teacher were also documented.

Setting and Participants: The setting was one kindergarten classroom and one first-grade classroom in *Ka Na'i Pono* School, the research and demonstration school of the Kamehameha Early Education Program (KEEP). KEEP is a privately funded educational research institute with the primary purpose of improving the education of Hawaiian children. The school is located in a low income area of urban Honolulu. The kindergarten classroom was traditionally organized. The first-grade classroom was organized around a series of 10 learning centers.

Seven Hawaiian children (4 boys, 3 girls) were selected randomly from a class of 29 to represent a range of adaptation to kindergarten.

The Recording Process:

Equipment: Panasonic WV-240P overhead camera, Viscount 1120 Programmer and McMartin Accu-five Audio Central Control Unit, Vega Receiver, Vega wireless (in box), EdCor wireless on child (worn on vest).

Strategy: The overhead camera was operated by remote control from an observation deck. The child being taped wore the EdCor wireless in a wrap-around vest. The Vega wireless was in a box fastened to the table where the observed child had his/her assigned seat. During taping sessions, an observer looking into the classroom from the observation deck through one-way glass recorded any classroom event which seemed likely to impinge upon the child and which might not be recorded by the camera. The children were taped in a regular rotation designed to give equal coverage for each child across all days and the entire morning time period, which was the "serious work" portion of the classroom schedule. One child was focused on at a time and the camera followed him/her for 15 minutes.

Comments: The combination of the two wireless mikes provided very good sound except for the static produced by the children bumping the vest mike against things. The camera provided good coverage except for one corner of the classroom which was immediately underneath the camera. The vest mike was generally worn willingly, but was not unobtrusive. Also, the vest mike necessarily came in for a lot of accidental abuse, and during pilot taping one was broken. That's probably an unavoidable risk with 5-year-olds.

The Collection: 107 15-minute segments of cartridge videotape organized by day, time and child. Also, all of the tape has been time coded. Researchers may come to view.

Papers:

Calkins, R. P., *Impulsivity and tolerance for ambiguity.* Paper presented at the annual meeting of the Western Psychological Association, Honolulu, Hawaii, 1980.

Jordan, C. *Hawaii peer interaction and the classroom context* (KEEP Working Paper). Honolulu, Hawaii: The Kamehameha Early Education Program, The Kamehameha Schools, 1979.

Researchers: Hugh Mehan, Department of Sociology, University of California, San Diego, California 92037; Courtney B. Cazden, Graduate School of Education, Harvard University, Cambridge, Massachusetts 02138; LaDonna Coles, Encinitas Unified School District, Encinitas, California 92024; Sue Fisher and Nick Maroules, Department of Sociology, University of California, San Diego, California 92037.

Project: San Diego Classroom Interaction Study (1974-1976). Teacher-student interaction in nine whole-class lessons conducted throughout the school year and student-student interaction in 18 peer teaching situations is the focus of the study. The structure of classroom lessons, the interactional activity that assembles these lessons as interactional events, and the students' competence in these events are analyzed.

Setting and Participants: A 1-2-3 classroom in an "inner city" school in San Diego is the setting. The classroom was organized in the Fall as teacher-directed, and in learning centers in the Winter and Spring. The students are first, second, and third graders; there was an even division of boys and girls, blacks and Mexican Americans. Cazden and Coles served as teachers.

The Recording Process:

Equipment: Sony ½ inch video-recorder equipment (3650), 3200 camera, comprised the video recording equipment. In the Fall, two Sony omnidirectional microphones were placed in the ceiling over the two major instructional centers. In the Spring, a Vega wireless microphone was used.

Strategy: See Figure 21 for classroom in the Fall. Equipment was set up in a clothes closet. This position enabled us to get a continuous wide angle context. The recording strategy was to record the first hour of the day continuously. This time was chosen to obtain the informal "set-up" of the classroom, and the first "formal lesson" of the day. The basic strategy was to record continuously and unobtrusively.

Comments: The stationary camera proved effective. However, the ceiling microphones did not. While they afforded us access to the main teacher-student channel of communication, they did not provide us access to student-student conversations. Therefore, we introduced the Vega wireless microphone. That equipment gave us access to students' views of classroom activities.

The Collection: Quantity—Nine hours of classroom lessons; 18 hours of student-student interaction. Both batches have been transcribed. The lessons have been analyzed for sequential and hierarchical organization. Transcripts will be sent for cost of xerox. The collections may be viewed at University of California-San Diego *only.*

Papers:

Carrasco, R. L., Zera, A., & Casden, C. B. Aspects of bilingual students' communicative competence in the classroom: A class study. In R. Duran (Ed.), *Latino language and communicative behavior* (Volume 6 Advances in Discourse Prophecies). Norwood, New Jersey: Ablex Press, 1981.

Cazden, C. B. *How knowledge about language helps the classroom teacher—or does it: a personal account. The Urban Review,* 1976, 9, 74-90.

Cazden, C. B., Cox, M., Dickinson, D., Steinberg, Z., & Stone, C. "You all gonna hafta listen": Peer teaching in a primary classroom. In W. A. Collins (Ed.), *Children's language and communication.* Hillsdale, New Jersey: Erlbaum, 1979.

Mehan, H. *Learning lessons.* Cambridge: Harvard University Press, 1979.

Mehan, H. Structuring school structure. *Harvard Education Review*, 1978, *48*(1), 32-64.

Mehan, H. *The competent student. Anthropology and Education Quarterly*, 1980, *11*, 131-152.

Mehan, H., & Riel, M. M. Teachers' and students' instructional strategies. In L. Adler (ED.). *Cross cultural research at issue*. New York: Academic Press, 1982.

Researcher: Robert F. Peck, Research and Development for Teacher Education, University of Texas, Austin, Texas 78712. (Robert Peck is currently the Director of the Personality Research Center at the University of Texas. He created prototype multivariate models to identify and assess the effects of teacher education in the NIMH project, Mental Health in Teacher Education, which he led from 1958-1963; in the USOE-funded Teacher Personality, Teacher Education, and Teaching Behavior project which he designed and led, 1962-1969; in the Personalized Teacher Education program at the R & D Center, 1965-1973—especially the PTE Evaluation Study which he designed and Gary Borich executed in 1973; and in the Individualized Teaching for Effective Coping project which he designed and executed, 1968-1972. In the process, he created, or initiated and supported the creation of many of the instruments which are now showing substantial validity in the TLI program. He was principal designer of the coping and motivation measures in the Cross-Natural Study of Coping Styles, whose current re-analysis is showing unprecedentedly strong validity in explaining school achievement, over and above the effects of aptitudes.).

Project: Individualized Teaching for Effective Coping (ITEC) (1968-1970). The project was designed to look at the interaction of coping styles and achievement. The ITEC data was collected in conjunction with the Austin, Texas, part of the Cross National Study. Measures were taken on the Raven progressive matrices, the Behavior Rating Scale, the Social Attitudes Inventory, and the Student Sentence Completion.

Other information on this project is limited because there was no final report published. One must rely on proposals and recollections.

Setting and Participants: The videotapes were made in 15 classrooms of the Austin (Texas) Independent School District. The classrooms were self-contained and most were at the fifth-grade level, with a few sixth- and seventh-grade classrooms in addition. The teachers were all experienced and had volunteered to be in the study. The students were those assigned to them.

The Recording Process:

Equipment: Video—2 GPL Precision 900 cameras with zoom lenses (15-150 mm), Dynair VS-121B switcher/fader, Ball Brothers MARK VI-A Special Effects generator, and AMPEX 660B 2" helical scan video recorder. Audio—Ampex MX-10 mixer and various Electro Voice microphones.

Strategy: One camera was positioned at the rear of the classroom and one was positioned near the front. The switching equipment and audio technicians were located in a small, air conditioned van parked near the closest window. The camera in the rear followed the teacher while the one in front followed the students. A split screen was used as much as possible.

Comments: Quality was good but the number of personnel required was high.

The Collection: 75, 30-minute helical scan tapes. The organization is by teacher with five sessions for each one.

The original tapes can be played only on Ampex 660 series recorders. The R & D center still owns several of these but only one has been successfully kept in working condition. We are trying to transfer this set of tapes to 19 mm U-matic cassettes but personnel and monetary considerations will probably keep this project from being completed in less than two years. Viewing of the original tapes must be kept at a minimum because deterioration of both tapes and recorders has made the tapes susceptible to damage when played.

Papers:

Emmers, E. T., & Peck, R. S. Dimensions of classroom behavior. *Journal of Educational Psychology*, 1973, *64*(2), 223-240.

Researchers: Paul W. Wellinver, Dorothy Alfke, Theodore Johnson, Robert Shrigley, The Pennsylvania State University, University Park, Pennsylvania 16802.

Project: Science for the Seventies and Instructional Television (January 1974-December 1978). The videotaping of in-class instruction was carried out to gain material for illustrating appropriate instructional strategies for the teaching of science.

This project was designed to develop a coordinated effort to use all available administrative and communications channels to bring about change in elementary school science instruction on a statewide basis. Instructional television was used as one of the key elements of this effort.

Setting and Participants: Tapes of elementary school science classroom instruction were recorded in the following settings: (1) First-grade classroom, inner-city open classroom school, small city, (2) First-grade classroom, inner-city open classroom school, small city, (3) First-grade classroom, rural school, team teaching situation, (4) Fifth-grade classroom, rural school, traditional classroom, and (5) Fifth-grade classroom, rural school, traditional classroom.

In the first two situations described above, students were mostly white children from lower income families and were taught by their regular classroom teacher.

In the last three situations, the children were from an all white, middle and lower income rural area. They were taught by a visiting teacher who was chosen to use special instructional strategies.

The Recording Process:

Equipment: Broadcast quality remote van (black and white) equipped with two 2-inch quad low band video recorders, and switching and audio consoles. Two studio cameras mounted on castered tripods, and one lavalier and one shotgun mike.

Strategy: Cameras were positioned to give optimum coverage of situation, allowing for a range of close-up and cover shots. The teacher, being the key sound source, was miked with the lavalier and the students were covered with the shotgun. The strategy was to get good quality without intruding into the situation.

Comments: We succeeded in getting material that was quite effective for our purposes, and the children readily forgot about our presence.

The Collection: Two-inch quad and ¾-inch cassette Total of approximately 180 minutes. It is organized according to the following titles:

(1) Investigating Eyes—Classroom Instruction I, approximately 35 minutes
(2) Investigating Eyes—Classroom Instruction II, approximately 35 minutes
(3) Investigating Drops—Classroom Instruction, approximately 35 minutes
(4) Investigating Magnifiers—Classroom Instruction, approximately 35 minutes
(5) Investigating Evaporation—Classroom Instruction, approximately 35 minutes

Others may come and view.

Papers:

Numerous papers have been written on the overall dissemination and implementation project of which these recordings are a part. None have been prepared specifically related to these recordings. Titles of the others are available upon request.

Researcher: Janet Shroyer, Mathematics Dept., Aquinas College, Grand Rapids, Michigan 49506. (Janet Shroyer was a coresearcher, with William Fitzgerald at Michigan State University, on an NSF funded project entitled: A Study of the Teaching and Learning of Growth Rellationships in the 6th Grade. Previously she was a research intern at Michigan State University, a statistical design consultant, Assistant Professor in the Department of Mathematics at Oregon Colllege of Education, and a mathematics teacher in the Lansing public high schools).

Project: Critical Moments in Teaching Mathematics (January-April 1977). Three case studies of upper-elementary teachers were conducted to examine the critical moments they experienced while teaching two units in mathematics. "Critical moments" were momentary occlusions in the instructional flow when teachers reported about unexpected student difficulty or insight and their own interactive planning. Teacher reports were stimulated by having the teachers view videotapes of the lessons just as they had taught. Taping was done for each day's lesson over two units.

The initial study on critical moments, based on the teaching of the first unit, was a doctoral dissertation. The study was continued with a second phase or follow-up study in which the teachers were given unfamiliar content and activities to present. The second unit was included to determine the ecological validity of the first.

Setting and Participants: Classrooms represented mixed grades of two levels from fourth, fifth, or sixth grade. The classes were all from the same large city school system. Diversity was evident in each classroom with one from a "Title I" school and the others from predominantly middle income neighborhoods. Teaching was representing some variation of the traditional approach with some being more casual than others. Instruction was conducted with full classes of students.

The three elementary teachers were experienced (4 to 10 years), had reputations as being "good" teachers, and had previously demonstrated willingness to participate in a project which brought observers into the classrooms—Unified Science and Mathematics in the elementary schools. One taught the highest math group in a joplin grouping of fourth through sixth graders, one taught a fifth-sixth Title I class and the third a split grade of fourth and fifth graders. Classes ranged in size from 26 to 35 students.

The Recording Process:

Equipment: 1 Sony ¾-inch video cassette (1600) with 2 sound channels, 1 Sony small studio format camera (2100) with zoom lens, 1 Electro-voice wireless microphone system (221-121), and 1 Sony low imp. microphone (F-26).

Strategy: The camera was positioned to be as unobtrusive as possible and still allow for focusing on the teacher and the maximum number of students. Directional focusing was limited whenever the motion attracted student attention. The wireless mike was on the teacher and the second mike was positioned near the rear of the classroom. The second audio channel was used primarily as a back-up in cases of failure of the wireless mike and as a means of trying to pick up responses from students not in close proximity to the teacher. The basic strategy was to record the teacher's presentation and interactions for use in stimulated recall sessions.

Comments: The overall strategy was adequate for the purpose of the study but the quality of the tapes, both video and audio, was often sacrificed. Having the two channel recording capability within the video taping system was a definite advantage, but the second audio microphone was of a lesser quality than the wireless resulting in unbalanced sound levels. Both a better second mike and a sound mixer would have improved the overall sound quality. Because focusing on the teacher or students was restricted to minimize student distractions, the pictures often lacked a narrow focus on the action and, occasionally excluded the individuals being recorded on the audio channels.

The Collection: 36 60-minute, ¾-inch video cassette tapes. Each teacher has been taped for each lesson of two units. There are, on the average, six tapes for the first unit and five for the second unit for each teacher. A tape represents one day's lesson, which is usually not the full 60 minutes. These are unedited tapes.

Others may come and view or order a copy with permission from the teachers.

Papers:

Shroyer, J. C. *Critical moments in teaching mathematics: What makes teaching difficult?* Unpublished doctoral dissertation. Michigan State University, 1981.

2.43 *Questionnaire for Future Project Listings*

PROJECT INFORMATION FORM

Project title ____

Dates of project data-gathering: From ____________________ to ____________________

Co-researchers	Institution (current)

Abstract of research proposal or project final report, with reference to hypotheses or questions under study and sampling or observation strategies, etc.

Description of the Site:

Setting:

Participants:

Description of how the film/tape documents were recorded:

Type of equipment:

How the equipment was set up and the shooting strategy:

Comments on the advantages and disadvantages of your recording process:

The film and/or tape collection:

format amount

How is the collection organized?

The conditions under which a colleague may view the collection:

_____ may come and view
_____ will send a copy (may keep)
_____ will send a copy (to return)
_____ must get permission from subjects
_____ under no conditions
_____ other:

(video only)
with reversed polarity _____
without reversed polarity _____

Papers based on these data:

A brief paragraph on how and why you became involved in film/video documentation of schools:

Something we should know that we forgot to ask about:

Others to whom we should send this inquiry:

REMINDER: Please send your Curriculum Vitae.

MAIL TO: Frederick Erickson
Institute for Research on Teaching
College of Education
Michigan State University
East Lansing, Michigan 48824-1034